

MUSICAL AMERICA

VOL. XLVI. No. 6 NEW YORK

EDITED BY MILTON WEIL

MAY 28, 1927

\$5.00 a Year
15 Cents a Copy

NOTABLE "ELIJAH" OPENS NINETEENTH NORTH SHORE FETE

Large Festival Audience Assembles in Chicago Environs for Launching of Annual Programs—Festival Chorus and A Cappella Singers, Under P. C. Lutkin, Assisted by Chicago Symphony and Noted Soloists—Horace Stevens Makes Local Début in Name Part of Oratorio with Striking Success—Other Singers Include Louise Loring, Doris Doe and Paul Althouse

CHICAGO, May 23.—The nineteenth annual Chicago North Shore Music Festival opened auspiciously tonight in Patten Gymnasium at Northwestern University, with a splendid concert performance of Mendelssohn's oratorio, "Elijah." With a group of four excellent soloists, the Festival Chorus of 800 singers, the A Cappella Choir of Northwestern University and the Chicago Symphony, under the guiding baton of Dean Peter Christian Lutkin, the large audience heard a sterling performance of this ever-popular oratorio.

Horace Stevens, British baritone, who made his first bow to Chicago music-lovers on this occasion, was all that he was expected to be—and more. He is a refined singer, who knows the value of a pianissimo and when to use restraint. He made a clear distinction between the recitatives and the arias, delivering the former with an expressive vocal declamation that was immensely effective in this music, and singing the arias with smooth, beautiful phrasing and rich, refined tone. His voice has great range, with resonant, beautiful bass quality in

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TOSCANINI ENGAGED FOR FIVE SEASONS

Noted Italian Named Regular Conductor for Philharmonic

Arturo Toscanini has been engaged as regular conductor of the New York Philharmonic Orchestra for the next five years. The engagement was announced at a meeting of the Board of Directors and its auxiliary at the home of Clarence H. Mackay on Monday.

Mr. Mackay, chairman of the board, in making the announcement, said:

"Mr. Toscanini's engagement as regular conductor not only marks an epoch in musical arts in this country, but it is also one of the most important achievements of the Philharmonic Society. He was so pleased with the Philharmonic orchestra that he has agreed to come to the society for five years, beginning the second half of the coming season.

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TAMAKI MIURA

Soprano, Who Will Be Heard in a Japanese Program of Opera and Ballet, Including Franchetti's "Namiko-San," in New York This Spring. Mme. Miura Will Tour with Her Own Company in the Same Production Next Season. (See Page 26)

Juilliard School Is Soon to Appoint New Director of Educational Work

THE Juilliard School will probably open its next season with a newly-appointed director in charge of its educational work, and with some extension of its teaching plan. Although no appointment has been officially confirmed by the board of nine trustees, they have considered a number of candidates in recent months. Possible changes in the educational system are being considered by an administrative subcommittee of the board, headed by John Erskine, and including also, Paul M. Warburg, Allen Wardwell and John M. Perry this group is now outlining a report on the present operation of the school, with possible recommendation of changes. When this is submitted—it is expected in a few weeks—it will have to be passed upon and approved by the entire board of nine, in order to become effective.

Dr. Eugene A. Noble, secretary of the Juilliard Foundation, and a member of the board of the School who is acting as educational head, pending selection

of a director, stated last week that he would continue in the post of secretary. No "reorganization," as popularly reported, is to take place he said, but merely an "organization" of the recently chartered Juilliard School. This institution combines the Juilliard Graduate School and the Institute of Musical Art, which was recently merged with it, and has a State charter. A stipulation in the purchase agreement, it is said was that Dr. Frank Damrosch was to remain director of the Institute. As the latter school was founded on an endowment of \$500,000 from James Loeb in memory of his mother, and with special aims mentioned in its charter, there were a number of legal and other formalities necessary before the merger could be achieved. To this, Dr. Noble indicates, was due the delay in organization of the new joint school.

There will be chosen, besides the managing director, probably several other directors of various departments.

Rumor has been busy with the names of several possibilities for director. That of Dr. Frank Damrosch has nat-

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HANSON ELEGY HAS PREMIERE IN 34TH ANN ARBOR EVENT

May Festival Brings Stirring Programs by Choral Union, Under Earl V. Moore and Chicago Symphony, Led by Frederick Stock—Noted Soloists Include Ernestine Schumann Heink, Rosa Ponselle, Ernest Hutcheson, Lea Luboshutz, Sophie Braslau, Armand Tokatyan, Lawrence Tibbett and Others—Holst Works Have First American Hearing—Children's Chorus in Novel List

ANN ARBOR, MICH., May 21.—The thirty-fourth May Festival of the University Choral Union, held here from May 18 to 21, eclipsed all those of the past. The Chicago Symphony, which has appeared here for twenty-four years, was again heard, under Frederick Stock. The University Choral Union, under the baton of Earl V. Moore, musical director of the festival, and a chorus of 500 school children were featured. A number of noted artists again lent lustre to the series.

The first concert, Wednesday evening, was notable for the fact that Howard Hanson, who had been commissioned to write a "Heroic Elegy" in commemoration of the Beethoven centenary, was present in person to give this work its world-premiere. The Beethoven National Committee invited the Ann Arbor Festival authorities to accept this honor. It is a stirring, majestic work, modern in treatment and of real worth. Mr. Hanson has appeared two successive years as guest conductor. He led it effectively. Ernestine Schumann Heink was the soloist. In the course of the program she made a short address, and 5000 people

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NEW CHORAL BODY SINGS IN ST. LOUIS

"Elijah" Is First Presentation with Membership of 200

ST. LOUIS, May 21.—The Oratorio Society, a new choral club of 200 members, made its début in the American Theater on May 17 in Mendelssohn's "Elijah."

This chorus of mixed voices is under the direction of William B. Heyne, and the thorough familiarity with the work, the well blended singing, bespoke intensive and earnest rehearsals with a keen reaction to Mr. Heyne's capable direction. It was a surprisingly good beginning, and it is expected the newly born Oratorio Society will take its place among the musical organizations of the city. A splendid quartet assisted in the solo parts—Rollin Pease, baritone; Arthur Kraft, tenor; Ruth Hazlett-Wunder, soprano, and Blanche Herrick-Hopkins, contralto. An orchestra of thirty accompanied.

SUSAN L. COST.

LOS ANGELES HEARS HOMER GRUNN WORK

"Shadow World" Receives First Performance in Coast City

By Hal Davidson Grain

LOS ANGELES, May 21.—Homer Grunn's symphonic poem, "The Shadow World," received its first hearing at the last concert of the season of the Hollywood Community Orchestra, given as a testimonial concert to the leader, Jay Plowe, in the Hollywood Woman's Club Auditorium on the evening of May 12.

Mr. Grunn, whose compositions embrace many forms of musical composition, has written a worth-while work, based upon Indian themes and abounding in characteristic rhythms. It is elemental in content; the composer has succeeded in keeping the primitive atmosphere. The work, composed for the Federated Music Clubs' contest, was exceedingly well received, and the composer, who played the piano part, was given many recalls. Mr. Grunn was also heard as soloist in a group of three piano numbers.

The orchestra revealed itself as an organization of serious purposes and considerable attainment, achieved under the able leadership of Mr. Plowe. The players gave an excellent performance of a Bach Chorale and Fugue and were also heard in numbers by Saint-Saëns and Delibes.

Compositions of Mr. Grunn were also featured at a recent musicale at the Oakmont Country Club, on which occasion he had the assistance of Leon Goldwasser, violinist; Axel Simonsen, 'cellist; Princess Tsianina, soprano, and Chief Yowlache, baritone. In songs, piano and trio numbers, Mr. Grunn achieved a fine success, which he shared with the assisting artists.

The Lyric Club, J. P. Poulin, conductor, presented numbers by Los Angeles composers at its final concert of the season in the Philharmonic Auditorium on the evening of May 18. Compositions by Mary Carr Moore, Joseph W. Clokey, Gertrude Ross and Mrs. M. Hennion Robinson, Club accompanist, were received with ardor by an appreciative audience. The Club was assisted by the Woman's Symphony, Henry Schoenefeld, conductor, which played three numbers by the leader. Other assisting artists were Nellie Coburn Walker and Francia White.

Mendelssohn's "Elijah" was given a commendable presentation recently by the chorus of the Bible Institute, under the leadership of J. B. Trowbridge. The singers, who had the assistance of A. A. Butler, organist, and Lillian Robinson, pianist, sang with enthusiasm. The soloists were Corleen Wells, soprano; Maud Darling Weaver, contralto; A. J. Greaves, tenor, and Gage Christopher, baritone.

Gertrude Ross, pianist and composer, was the principal artist in a free program sponsored by the Broadway Department Store on May 20. She was assisted by Annis Howell Robinson, soprano. Others heard were Cleo Rundall, violinist; Marjorie Stoddard, 'cellist, and Catherine Nason, pianist.

Farrar's Berlin Booking Confirmed

The engagement of Geraldine Farrar as guest in the Berlin State Opera, reported some time ago in MUSICAL AMERICA, is confirmed in a recent issue of *Signale*. The soprano's appearances are planned for January, 1928.

Texas Orphans' Home Organizes MacDowell Club

CORSICANA, TEX., May 21.—Under the direction of Hallie Sadler, supervisor of music at the State Orphans' Home here, a MacDowell Music Club was recently organized with fifty boys and girls, who are inmates of the home, as members. Interesting programs of MacDowell's music have been given, and money has been raised by these ambitious children for the benefit of the MacDowell Colony Crusade. Mrs. L. A. W.

Anonymous Philanthropist Contributes \$25,000 Toward Continuance of St. Louis Symphony

ST. LOUIS, May 21.—Reports from the campaign of the St. Louis Symphony Society to raise money for the continuance of its orchestra state that a gift of \$25,000 has been received from a woman known for her many philanthropies, but who would not permit her name to be published. The gift is in the form of a pledge for \$5,000 a year for three years, and an additional \$10,000 for a three year term. Eleven such subscribers have already been pledged, all on the basis of obtaining twelve, as none wished to make such heavy donations unless there was sufficient support to insure the continuance of the orchestra for three years. With the \$60,000 raised from these subscriptions, and \$85,000 recently obtained from lesser donations, a total of \$145,000 is considered adequate to carry the orchestra through the season. In the event the twelfth subscriber of \$5000 for three years is not secured, the other eleven are released from their pledge. No conductors, no new manager, no musicians have been engaged, nor has a contract been let for an auditorium. At a meeting on May 25, final decision will be made on these points.

SUSAN L. COST.

"ELIJAH" IN CHICAGO HAS NEW LIBRETTO

Socialistic Theory Embodied in Novel Adaptation of Oratorio

CHICAGO, May 21.—The score of Mendelssohn's "Elijah" was united with new text at the performance given on Sunday afternoon in Orchestra Hall by the United Freiheit Singing Societies of Chicago and Milwaukee. The familiar Biblical text was thrown aside for a libretto by Ausher Manusovich and Mattes Deutsch. *Elijah* was represented as "freed from the mantle of religion and stepping forth as the leader of the eternal revolt of the masses against injustice, tyranny and oppression."

The choristers threw themselves into the singing with tremendous spirit, and Ausher Manusovich, conducting, accomplished a *tour de force*, especially since the voices themselves were not of the best quality. The soloists were Minna Ysaeva, soprano, who sang exquisitely; Stella Saenger, contralto; J. Giblichmann, tenor; and Saul Silverman, baritone, the *Elijah*.

COAST CONDITIONS NEVER BETTER, SAYS OPPENHEIMER

San Francisco Concert Manager Reports Remarkable Development

Musical conditions on the Pacific Coast have never been better than they are at the present time, in the opinion of Selby C. Oppenheimer, the genial concert manager of San Francisco, who has just returned to California after a visit in New York.

"The development of music during the last decade has been truly remarkable," he said, "and the Pacific Coast has become a very attractive field for the touring artist. Business has been growing better every year, and I have every reason to expect that the coming season will be the best we have ever experienced. My co-operation with L. E. Behymer in Los Angeles and Lois Steers in Portland will continue with the same cordial relations as in the past, and our bookings cover the extensive territory thoroughly."

"The popular-priced series of recitals has passed the experimental stage in San Francisco and is now completely established in favor. During the coming season I shall present in the series in the Civic Auditorium Claudia Muzio, Beniamino Gigli, Will Rogers, Sophie Braslau, Ignaz Friedman, Georges Enesco, Lawrence Tibbett, Sigrid Onegin, Harold Bauer and the English Singers. Patrons will also be given the choice between 'The Beggar's Opera' and one of the ballets. For this series the best seats are priced at \$10, and the scale runs as low as \$5. Thirty-five hundred season tickets have already been sold."

"The series in the Oakland Auditorium Theater across the bay will be sold out at \$9 for the choice locations. At Stanford University I am giving a series of five concerts with a student rate of \$2."

"In addition to the artists appearing in the series, I am booking this season Jascha Heifetz, Marion Talley, Ernestine Schumann Heink, Walter Gieseking and John Charles Thomas. Mme. Schumann Heink's tour of California will include every community in which she has ever sung during her many visits to the State."

"San Francisco's two most significant musical organizations—the Symphony

and the Opera Company—are in a prosperous condition. It is fortunate for us that Alfred Hertz has been re-engaged for three years longer as conductor of the symphony orchestra. He is an important factor in our musical progress, and has endeared himself to the public."

L. S. F.

SYMPHONY SOCIETY TO HELP CHILDREN

Directors Will Continue to Finance Teaching of 100 Pupils

Plans for next season's educational work of the Symphony Society of New York are announced by Mrs. Harris Childs, chairman of the educational committee.

This announcement says: "The directors of the Symphony Society will continue to finance the musical instruction of 100 of the most promising pupils in the New York public schools, who will receive lessons from the first instrument players of the orchestra. To the instruments studied last year the harp will be added. There will also be classes in theory directed by William Sargeant. Arrangements have been made for instruction in harmony at the Music School Settlement, where students of the wind instruments will play in the orchestra. Instruction will begin about Oct. 15, and later the students will be organized into an ensemble."

"To provide a pianist for the ensemble, a Sexton scholarship has been established. The winner of this award will study under Gaston Dethier at Blue Hills for thirteen weeks this summer. There will also be a summer violin scholarship."

"Auditions for those recommended for instruction by the School Board will be held early in October. The stringed instrument students will be selected from the junior high schools and the wind instruments from the senior high schools."

New Opera Company Organized

The New York Grand Opera Company, recently incorporated under the laws of the State of New York, has been organized and will shortly announce its completed plans for the coming season. These will include contracted bookings for twenty-six weeks of opera beginning in October. "The New York Grand Opera Company has no connection with any other opera organization, and will endeavor to utilize the service of the best artists, regardless of previous affiliations, in a repertoire to be carefully selected for this tour," it is stated.

Anne Roselle Booked for Ravinia

CHICAGO, May 21.—Anne Roselle, dramatic soprano, has been added to the roster of artists for the coming season of opera at Ravinia, it is announced by Louis Eckstein. She is to be given special assignments of the principal soprano rôles in "Fedora" and "The Jewels of the Madonna." Miss Roselle sang in opera in this country some seasons ago, but for the last four years has confined her operatic work to appearances in Europe, singing with the Dresden and Berlin companies, among other engagements.

SEATTLE.—Karl Krueger, conductor of the Seattle Symphony, was recently fêted by the Monday Practice Club at the home of H. C. Henry. Many guests were present.

MUSIC FOUNDATION IS CHICAGO'S PLAN

Opera in New Structure and Aid for Students Projected

Plans for the new opera house for the Chicago Civic Opera, and further development of a sponsoring foundation which will also aid musical students, were contained in the annual report by Samuel Insull, president of the Company, made to the trustees this week. Contents of the report were disclosed in an *Associated Press* dispatch on Monday from the Mid-Western city.

As projected, the foundation would not alone place opera above financial uncertainties, but would be the means of assisting aspiring young artists in that section of the country, the dispatch states.

Coming ahead of the foundation, however, will be the new opera house for which, Mr. Insull divulged, a separate organization will be formed to finance the construction of a large office building opera-house at the western end of Wacker Drive.

Herbert M. Johnson, business manager of the opera, now is in Europe studying other shrines of opera, and Ernest R. Graham, architect, and Harry W. Beatty, technical director of the opera, will go abroad soon for the same purpose.

The plan for a music foundation would provide opera in an adequate setting without guarantors or box office worries. Mr. Insull's report was made to the 2500 guarantors whose five-year period of guarantee against deficits expired in April. A new body of guarantors at that time assumed the pledge to the cause of opera.

"The trustees feel," Mr. Insull said, "that the company has become a permanent civic institution of Chicago, and consequently they have felt justified in favoring the formation of a separate organization to provide for a new opera house for the use of the company."

"If the necessary capital is subscribed this property will be developed as a large office building to be leased for commercial purposes. In addition to offices, the building will contain an opera house with ample capacity for possible facilities for grand opera and also a smaller auditorium designed to accommodate the lighter operas, ballets, recitals and the like."

SYMPHONY FOR MIAMI

Organization Under Volpe Is Plan for Future Development

MIAMI, Fla., May 21.—Organization of a symphony orchestra by Arnold Volpe is among plans for the future.

Mr. Volpe conducted the final concert of the season given by the Miami University Orchestra in the University of Miami's auditorium on Sunday afternoon, May 15. As on the occasion of the first concert, a capacity audience attended.

The program opened with the "Egmont" Overture, which was followed by Haydn's Symphony No. 2. In Schumann's A Minor Concerto, the first movement of which was given, Hanna Spiro Asher was the piano soloist. The "Valse Triste" by Sibelius came next. The soloists in Mauer's Concertante for four violins were Margarethe Morris, Donna Watson, Estelle Cromer, and Ted Kennedy. The concert closed with a Fantasia on "Faust."

ANNIE FORD WIGHT.

Dayton Forms Choirmasters' Club

DAYTON, OHIO, May 21.—Choirmasters and organists have formed an organization called the Choirmasters' Club of Dayton. Officers are: W. Scott Westerman, president; Rev. Don H. Copeland, first vice-president; Joseph C. Fehring, second vice-president; Gordon S. Battelle, treasurer, and Ruth Service, secretary. The club will meet five times a year. H. EUGENE HALL.

New Festival Turns Spotlight on Canadian Folk Art



Photo by Leatherdale

CONTRASTING GROUPS AND TYPES AT CANADIAN FOLK-SONG AND HANDICRAFT FESTIVAL

In the Upper Row, Left, Are Charles Marchand and His Bytown Troubadours, Singers of Folk-Songs. Behind Mr. Marchand (the Central Figure) Is François St. Laurent, a Singer of Fishermen's Songs. The Upper Center Photo Shows the Hart House String Quartet, the Members of Which Are Milton Blackstone, Viola; Harry Adaskin, Second Violin; Boris Hambourg, 'Cello, and Geza de Kresz, First Violin. The Figure at the Upper Right Is Repentigny, Folk-Lore Singer of Lumberjack Songs. In the Center, an Excerpt from a Folk-Tune, Heard at the Festival Both in Its Primitive State and as a Theme in a String Quartet by Leo Smith. Lower Left, the Music Maker Singers of Old French Madrigals, Including, Front Row, Seated, Betty Gemmill, Doreen Hillary, Joy Kennedy. Back Row, Standing, Florence Glenn, Grace Johns, Margery Baldwin and Margaret Stephen. (Photo by Leatherdale Studio, Toronto). Lower Center, at the Spinning Wheel Is Mme. Napoleon La Chance. Lower Right, Philias Bedard, Who Sings "Work Songs"

By OSCAR THOMPSON



QUEBEC, May 21.—With some such refrain as "Youpe! Youpe! sur la rivière" ringing in the ears, and likely to return to plague the memory with its buoyant, almost impudent rhythm, voyageurs from the States, as well as many parts of the Dominion, took their leave tonight of the first Canadian Folk-Song and Handicraft Festival. So successful was the three-day experiment conducted in Chateau Frontenac under the auspices of the National Museum of Canada, in co-operation with the Canadian Pacific Railway, that a second Festival next year has been officially announced, with every prospect that the celebration will take a place annually among the major musical enterprises of the continent. John Murray Gibbon and Dr. Marius Barbeau, representative of the vision, on the one hand, of the far-flung transportation system, eager to attract more travel to Canada, and on the other the National Museum, charged with the preservation of a distinctive folk lore, have experienced the fruition of what until last Friday was still something of a fantastic dream.

In some respects, the sponsors were themselves surprised by the results of their own efforts, as when hundreds of persons, money in hand, had to be denied admittance to the first of five concerts held in the spacious ballroom of the Chateau. Each concert of the series brought capacity audiences.

Archaic Atmosphere

With the handicraft exhibits a music reviewer has nothing to do, though the obvious connection between these and the work songs given at the Chateau

concerts, as well as in some less formal programs in open air, gave heightened color and variety to both phases of the Festival. Spinning wheels, looms and wood carvings were a part of the setting, and contributed to the archaic atmosphere which was the charm of the Festival. Indian and Eskimo touches were given to the Ethnological picture, and besides the lilt of the raftsmen and the *courier du bois* were troubadour lays and madrigals of Old France. The spirit of the Festival, however, remained distinctively that of Quebec, as the citadel of French-Canada; for even as the language in which the folk tunes were sung had its clear distinctions from Parisian French, so in the roll of the rhythm of an air like "It is the oar that impels us on" there is something to suggest a sweep of wind along a forest-girded river, such as the mind does not readily associate with the prim prettiness of France.

Translated and sung in English, as some of the songs were, something of the spirit of these lilt was lost, yet so excellent was the work done by Mr. Gibbon in this particular that it unquestionably brought these folk songs much closer to all but the French-Canadians present. High spirits, gaiety, humor, something of theatricism even in those songs that smell most of the soil, bespeak the health, the freedom, the hopefulness and the Gallic origin of the singers of that new France that flew its flag bravely in the wilderness from Champlain's day until that of the ill-fated Montcalm. Save for a few songs of the ballad type, there was little of sorrow or gloom or loneliness or despair in any of the music heard at this Festival. Racy raillery and a curious commingling of bluntness and elegance, of farm and of court, of fish and of tapestry, of rough living and of churchy ceremony told a story of transmutation through adventure, with seventeenth century Normandy echoed

in the Laurentian hills and along the Gaspé Coast today.

Singing Is Unique

Although a number of excellent artists and ensembles appeared at formal concerts singing or playing folk tunes in variously adapted forms with commendable style, the unique and lasting impression created by the Festival was due to utterly untrained, and for the most part, aging singers—with a companion fiddler—whose knowledge of traditions is as extensive as their innocence of vocal art. From La Tourille, on the Gaspé Coast, came François Saint Laurent, a jongleur of the codfish banks. From Saint-Réme de Napierville, came Philéas Bédard, reputed to be a wealthy tiller of the glebe, but whose lyric rigmaroles were as homespun as his attire, as French-Canadian as the "ceinture fléchée" about his waist. From Montreal came Vincent-Ferrier de Repentigny, with woodsmen memories and a repertoire of three hundred songs. Champlain county sent its champion fiddler, Johnny Boivin, whose knees and feet were in a continuous jig as he played, and the backwoods of Quebec supplied Jacques Garneau, a dancer referred to by the country people as "le coq du canton." Most of these, and most of the women engaged in the handicraft work—some of them singing at their tasks—were grizzled or white with their years; their voices could by no stretch of the imagination be described as beautiful; much of what they did smacked more of speaking rhythmically on assorted pitches than of musical intonation; yet they gave to their folk lays a propulsiveness, as well as a spontaneous and infectious humor that the excellent singers of conscious tonal artistry never quite captured. When Bédard finished one or another of his farm songs, with a few waggish dance steps that comported oddly with his white hair and mustache, the audiences

invariably responded with a runaway enthusiasm quite different from the whole-hearted but self-contained applause given singers of the universal concert type.

Bytown Troubadours

Bridging the gap between the primitive and the highly sophisticated, were the ubiquitous Bytown Troubadours, a male quartet led by the apparently tireless and always sportive Charles Marchand. These singers, who were heard in the open and in the hotel dining rooms and corridors, as well as at the concerts, sang with a most persuasive rhythmical élan and probably did more than all the other participants to send the Festival pilgrims home with delightful and at the same time irritating snatches of popular songs turning hand-springs and cartwheels in their minds. There were also school children and Huron Indians of Lorette who added nothing material to the Festival and who, perhaps, represented something of a concession to purely local interests.

Soloists appearing included Rudolphe Plamondon, a tenor of operatic background in Paris; Jeanne Dusseau, a soprano of the Chicago Civic Opera; J. Campbell McInnes, a well known English and Canadian baritone; Mme. Juliette Gaultier de la Vérendrye, a recent recitalist in New York; Charles Marchand, the *chansonnier* who headed The Bytown Group, Cédia Brault, another former opera singer, and Germaine le Bel, a Montreal folk specialist. Dr. Ernest MacMillan, director of the Toronto Conservatory, Alfred La Liberté, Oscar O'Brien, Harold Eustace Key, and Mrs. M. Russell were among accompanists. Organizations appearing included the Hart House String Quartet, a septet of women known as the Music Maker Singers, and a male chorus of

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Ann Arbor Festival Lists Include Native Novelties



Leaders at Ann Arbor. From the Left: Earl V. Moore, Musical Director; Joseph E. Maddy, Director of the Children's Chorus; Charles A. Sink, Business Manager

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rose to their feet and paid her a silent tribute.

Frederick Stock led his players in Handel's Overture in D, of Beethoven's Symphony No. 7, Smetana's "On the Moldau," and the Finale from Tchaikovsky's Symphony No. 4. The singer contributed *Erda's Warning*, from "Rheingold," and "Waltraute's Narrative," from "Götterdämmerung," and a group of songs by Schubert and Brahms. She sang with commanding emotional power and tone coloring.

Thursday evening was dedicated to the memory of Beethoven, and contained the "Leonore" Overture, the Funeral March from the "Eroica" Symphony, and the Mass in D. The program was also a memorial to Francis W. Kelsey, president of the University Musical Society since 1889, who died recently after his return from activities as director of the University's Near East expedition, which made excavations in Asia Minor and Fayoum. The program was also given in memory of the late Alfred H. Lloyd, for many years Dean of the Graduate School of the University and a sponsor of good music.

The artists for the Mass were Betsy Lane Shepard, soprano; Elsie Baker, contralto; Arthur Hackett-Granville, tenor; William Simmons, bass. The University Choral Union, the Chicago Sym-

phony and Palmer Christian, organist, participated. Mr. Stock conducted the two opening numbers, and Mr. Moore led the Choral Union in the presentation of the Mass. It was an excellent rendition, and in spite of the difficulties in the great work, proved Mr. Moore an excellent leader.

Moore Cantata Sung

On Friday two concerts were given. In the afternoon the annual children's concert took place. Orchestral accompaniments were conducted by Mr. Stock and Joseph E. Maddy, the latter in charge of the children's compositions. The orchestra opened the program with the Overture to "The Secret of Susanne." Lea Luboshutz gave a fine performance of the Adagio and Finale from the Concerto in G Minor for violin by Bruch.

The next number was Earl Moore's cantata, "The Voyage of Arion," which was first performed in Ann Arbor eight years ago under the baton of George Oscar Bowen, at that time supervisor of music in the public schools. Since then it has received performances in Chicago and other cities. It is a splendid example of the composer's work. Under the capable leadership of Mr. Maddy, it became an outstanding feature of the Festival. Barre Hill, who sang the difficult baritone solo, was in excellent voice.

Following the intermission, Bizet's

Suite, "Children's Games," was played by the orchestra. Miss Luboshutz delighted her audience in a group of four violin numbers. Piano accompaniments were played by Mabel Ross Rhead. The group included "Praeludium et Allegro," by Pugnani-Kreisler; a Gluck Melody, a Mozart Rondo and the Waltz in A major by Brahms. She was given an ovation, and was obliged to respond with encores and many returns to the stage. The program was concluded with a performance of the Siciliano and Finale from Bach's Concerto in D Minor for three pianos and orchestra, the piano parts being played by three talented students of the University School of Music, Elizabeth Davies, Ethel Hauser and Dalies Frantz. The children's voices were heard to delightful effect in the choral works.

Borowski Leads Work

On Friday evening the traditional artist concert was headed by Rosa Ponselle. Eight years ago the soprano had appeared at a Festival concert, and won many admirers. The program was opened by Borowski's Fantasia-Overture "Youth," with the composer as guest conductor. This was a most attractive addition to the Festival occasion. His work is typical of its name, and outstanding in its pretentiousness. It was delightfully received, as was the composer himself.

Miss Ponselle sang the arias "Ernani involami," from "Ernani," and "Pace, pace, Mio Dio," from "La Forza del Destino," and later in the program a group of four songs. In all of these appearances she sang with superb tone quality, and received an ovation. She was in excellent voice.

Mr. Moore led the Choral Union in the American premiere of three works by Gustav Holst, who at a previous Festival appeared as guest conductor. The "Ode on a Grecian Urn," from his First Choral Symphony, the Scherzo "Fancy" and "Folly's Song" from the same work were heard with deep interest. The scoring is modern but most effective.

Mr. Stock and his players contributed Deems Taylor's Suite, "Through the Looking Glass," and Glazounoff's "Scenes de Ballet." Stuart Ross was accompanist for Miss Ponselle.

Saturday, the closing day of the Ann Arbor May Festival, proved to be a worthy climax. Two well-built programs were heard; one in the afternoon in which Frederick Stock and his famous orchestra delighted a host of admirers, and in which Ernest Hutcheson, pianist, made his Ann Arbor debut.

In the evening the festival closed with a gala performance of Bizet's "Carmen," in which Armand Tokatyan, tenor of the Metropolitan Opera Company, triumphed in his Ann Arbor Festival debut. Other soloists, all of whom had previously been

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Broadway Theater to Make Way for Business Building

THE Broadway Theater at Broadway and Forty-first Street, New York, is shortly to be demolished to make way for a thirty-two story office building. The theater has been the place of many musical successes, among which those of the Bostonians were among the most important. This organization gave the 2000th performance of "Robin Hood" there. "A Waltz Dream" with Edward Johnson, tenor, now of the Metropolitan Opera Company, was also heard at the Broadway, as well as "The Prince of Pilsen" and in earlier days, Francis Wilson in "The Oolah" and Lillian Russell in "The Queen's Mate." Edwin Booth made his last appearance on any stage there on March 28, 1891. The theater was opened by the late Fanny Davenport in Sardou's "La Tosca" on March 3, 1888.

Fraternizing Musicians at Ann Arbor



Northfield Song Festival Attracts 10,000 Persons

NORTHFIELD, MINN., May 21.—More than 10,000 people visited the campus of St. Olaf College for the annual music festival. The festival was opened on Saturday morning with a conference of directors of the visiting choirs and singing organizations. Nearly a score of cities in central and southern Minnesota, including Minneapolis and St. Paul, were represented in attendance. The visiting organizations, with a total of 460 voices, combined with the St. Olaf Lutheran Choir in a concert on Sunday afternoon under the direction of Dr. F. Melius Christianson. It is estimated that 3000 persons were turned away from the afternoon concert, after 4000 persons had been accommodated.

G. SMEDAL.

Musical Vitamines: A Modern View of Dynamism

"Syntonic" Art Is Called "Child of New Life," Breaking Away from Static Conditions, but Not Necessarily at War with Preceding Consonant Ideals—Old and New Types Obey Fundamental Principles of Unity and Order

By D. RUDHYAR



GREAT deal of confusion seems to exist in the minds of most musically inclined people, and also among the majority of contemporary composers, as to the meaning of dissonances. The main reason for such a rather deplorable state of affairs is that very few musicians realize the possibility of a *fundamentally new* type of music, and cling to the old classical ideals, either deliberately and boisterously like the proponents of "musical fascism" led by Stravinsky, Casella, etc., or sentimentally like the majority of musicians who still call both Bach and Chopin classics, not realizing that romanticism has been a new departure, a desperate attempt to escape from the thralldom of classical Europeanism, in music as well as in the wider fields of individual and social life.

According to the tonal conception of music which flourished supremely in the eighteenth century, consonances are intervals which have a character of finality, therefore static relations. Dissonances are merely transitions from consonance to consonance, therefore dynamic impulses, symbols of unrest, of desires, i.e. of the absence of something. This tonal conception of music is, or rather was, a perfectly logical one, when used by a Bach or a Mozart; but it has become a very illogical one as abused by our contemporary neo-classicists.

For in reality tonal music, dissonances must be, if not exceptions, at least secondary elements, negative values—or else nothing but chaos is produced. A supposedly tonal music which presents hardly anything but dissonances is a philosophical absurdity, however one may like or dislike it; at best it indicates an amazing unrest, dissatisfaction pushed to the verge of utter despair in the composer's spirit, or in the general culture of his day.

A New Musicality

Tonal music, or in the European sense of the term, modal music, is a music of consonances, thus static music. Its purest expression is to be found obviously in Palestrina's motets or in Bach's chorales. These two great spirits stand, let us say, as the apex and perfect embodiment of musical Europeanism, of consonant music. We welcome the idea that the music which followed belongs to the decadence, as often said nowadays by the neo-classicists. But we add that it has been merely the decadence of the strictly European spirit, not of MUSIC itself; that moreover, as the fall of the year witnesses not only the decay of vegetation but also the development and sowing of the seeds, so the nineteenth century has been not only a decadence but still more the pre-natal epoch of a new musicality, of a new "sense of music" slowly evolving today by the efforts of composers like the Skriabin of the last period, Carl Ruggles, and to some extent Varèse and a few others less characteristic, putting aside for the present Schönberg and his group.

This New Music is founded, deliberately or unconsciously, on a new sense of music, on a new type of relationship between the musical units, notes or tones. Its aim and import are different from those attributed to the classics; at any rate it acts (or rather will act in the future) differently upon the listen-



D. RUDHYAR

ers, and is meant to do so. It "does something" to its devotees which the eighteenth century music did not exactly do to those enjoying it. The main, and at the same time the most obvious difference, arises from the fact that this New Music is founded not upon consonances, but upon dissonances—its substance being thus essentially dynamic and no longer static. It is built on heterogeneity, not on homogeneity, on the laws of group-association (brotherhood, in the spiritual sense of the term) not on the basic community of origin of its units (as in the tribal or familial types of society).

Both types of music, the Old and the New, obey a principle of unity, of harmony, of order. But while consonant music finds its unifying principle in tonal descent, or theoretically in the series of simple intervals generated by the series of fundamental and overtones (a physical principle analogous to that of physical descent and blood-relationship)—dissonant music brings forth a kind of harmony based not on likeness and similarity of type, but on the "harmonizing of differences through interpenetration," on the unifying of complementary diversities.

This may appear very abstract; yet it will be found to be a very simple proposition when studied for a few moments.

A Familial State

A motet of Palestrina is like a perfect familial or tribal state where hardly anything but consonant, natural relations of kinship are to be found. There is no jarring note because tradition, religion, ideals, and physical type as well, are perfectly uniform. But life is static and almost non-evolving because of this very uniformity, quietude and lovely feeling of sympathy between all members of the community. This exemplifies the consonant order of society or of music.

But if some foreign elements are injected in such a peaceful group, contrast is at once produced, and therefore diversity and dissonance. Struggle, suf-

fering, emotional tragedy, antagonism and hatred appear at once; but also, out of it all finally emerge individual consciousness, self-reliance, independence of thought, and in general dynamism, evolution and progress, those children of dissatisfaction and opposition. A time comes, however, when struggle becomes universal, and ferocious competition and diversity, utter confusion of types, classes and thoughts. This stage is that of our contemporary society and of our post-romantic, expressionistic music and art; that is to say, chaos.

Mutual Adaptation

Let us go one step forward however. Let us suppose that every one of these different and apparently divergent individualities, instead of emphasizing their differences and their unrelatedness (which means anarchy), come to the realization that difference does not mean necessarily competition and war, but fundamentally speaking, complementarity; that diversity can be resolved into unity by a process of subjective harmonization, by mutual adaptation, interpenetration, understanding and the like; then, a process of real unification takes place. Unification supersedes uniformity. The tribe in its many forms gives way to the brotherhood, the democratic association of free individuals independent yet harmonized, a group in which each unit performs a specific function by virtue of its difference, and all these functions concur in making the whole, a creative whole.

This is exactly the goal of the New Music, based on the principle of harmonization of dissonances: to make of every musical composition (or organism) a creative whole, radiating energy into the listener, feeding his very soul with vital food, with the black and coarse bread of tones dynamic and full, rich with musical vitamins—and no longer with the polished white rolls of lovely and consonant tonal chords.

White bread is devitalized bread. Pure singing tones are usually devitalized tones. Consonances proffer static enjoy-

"Black Bread of Existence", the "Raw Food of Self-Conquest," Is Regarded as Vital Nourishment for Pioneers Reaching New States and Stages of Evolution—Laws of Brotherhood, in Spiritual Sense, Succeed Tribal Conventions

ments unable to rouse in man the life that creates, the fire of true spiritual (not meaning religious) growth. If people go to music to find in it an enjoyment, a refuge from the hardships of life, a distraction, to be soothed and consoled, lulled into some anemic dream of musical paradise—well they may cling to tonality, consonances, and conventions . . . or take opium! But those who demand that music should exalt, stir, tear down little barriers of self, feed their spiritual quest with a new life, a new dynamic urge to overcome themselves and arise victoriously as full human beings, unafraid in the array, self-reliant and free—to those, but to those only, the New Music has a message.

The Food of Conquest

Dilettantes, epicureans, sensualists may like French rolls, deliciously crisp, and "pure" white flour; likewise they will like effete harmonies and delightful melodies, congenial chords. But that is not vital food. Vitamines are found in that which makes the bread black and rough and coarse, in the skins of the fruits, in all what our diseased civilization throws away as unpalatable. Life's secrets are not revealed to enjoyers of pleasant sensations; but to the lovers of a strenuous, heroic life. For those who are used to eat the black bread of existence, the raw food of self-conquest, white bread is unpalatable, tasteless, lifeless; and likewise the sheltered peace of the old type of familial happiness, of all consonant relations out of which nothing vital and creative arises, out of which exudes the dreary fog of monotonous satisfaction and boredom.

Again let us repeat that by dissonant harmony neither anarchy nor competition, nor war are meant. Schönberg's atonality, being in the main a purely intellectual product, is essentially anarchic; it is basically European; scholastic and lifeless. But the New Music which is really new, non-European, American in the spiritual sense of that word as Paine, Lincoln, Whitman and others understood it, a music based on a new sense of harmony, of unity of resonance, of dynamic power, is essentially a music of order, of coherent simplicity underneath its apparent multitudinous diversity. It is as logical in its postulates, its fundamental relations and its technic of development as the tonal music of old. Only it must be heard with new ears, and still more with a clean mind and open soul. It must be heard subjectively as Tone, not perceived objectively as a mass of melodic patterns, of recognizable themes and the like.

Because it rests on the realization of Tone, that mysterious and spiritual quality which is hidden in the secret of building vital resonances, it has seemed proper to us to characterize this New Music by the term: *syntonic*; also because it has "tonic" power, the power to give tonicity to human beings.

To add more to these general considerations and to study the foundations of this New Music would require a great deal of space. Let us conclude by stating that the New Music which is hardly born as yet, is but the child of the incipient sense of a New Life which is revealing itself more and more in the works and acts of pioneers in all realms. We would especially urge all interested in the problems of musical organization to read M. P. Follett's remarkable book "The New State," in which is unfolded the new principle of social and, broadly speaking, human relationship; for the musical order is but the reflection—sometimes a precursory reflection—of the social order, as old Chinese philosophers knew well, and to understand the one means to grasp the other.

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Dollar Mark Seen as Looming Above Glittering Career in Latest Baedeker to a "Future" by Gotham Reviewer—When to Call the Chaperone, or Some Hints to Young Ladies on Self-Defense—Problems of Sustenance in Various Cities Discussed for the Benefit of Students—Cold Chills Attendant on Auditions—Ubiquitous Questionnaire Invades the Melodic Field with a Prize Query as to Whether Isolde Was Maid, Wife or Widow—Mating the Elusive Factors of Good Taste and Sound—A Proposal for a Ministry to Limit Musical Perpetrations.

DEAR MUSICAL AMERICA:

IF you are thinking of buying a career, or of having your rich uncle buy one for you, I would advise you to read the chapter on "Music" which the doughty Pitts Sanborn (John Pitts, in fact) has contributed to "An Outline of Careers," ("A Practical Guide to Achievement") published by George H. Doran Company. "The number of 'professional' musicians who are buying their way would astonish, perhaps horrify, the trusting, longing novice," says the distinguished New York critic. But he regards this procedure as really quite as legitimate as any other form of investment. "Why should a manager," he asks, "place his money where he is not sure of getting it back?" The ambitious student or musician, on the other hand, can speculate on his own career as he could on cotton or in wheat.

Although the genial Pitts is not himself mortified by this matter of buying a career, he points with pride to the fact that it has not been carried to such lengths in the United States as it has been abroad, where violinists, conductors and pianists frequently hire orchestras so to exhibit their artistic proclivities; where composers finance concerts of their own compositions and where singers furnish the money to support opera companies, either wholly or in part, for the privilege of appearing in them. We all know of similar instances in this country, some of them in the season just concluded, but no doubt the *Telegram* reviewer is right in assuming that there is much less of this sort of thing here than there is on the Continent.

Sanborn speaks feelingly of the mission of the musical "angel." "Obviously," he says, "the selection of an 'angel' had best be made as carefully as the selection of a teacher." He refers to the circumstance that from time to time the law courts supply evidence of how some successful musician had found his "angel" in days when "angelship" was necessary, only later to become involved in litigation over the obligations he assumed to pay back with triple interest once he had won success.

Presumably, all such difficulties might be avoided if the wary novice chooses his financial backers with the same consideration that children nowadays are expected to show in the choice of parents.

SANBORN does not mince matters in discussing the cost, not only of a career, but of preparation for a career. In these days when, according to his

data, a fashionable teacher can command a hundred dollars an hour and an unfashionable one has no difficulty in obtaining twenty dollars, the vocal aspirant should count on fifteen thousand dollars as a conservative minimum to cover both living expenses and the necessary instruction. For a pianist, a violinist, or a cellist, Sanborn adds five or ten thousand dollars more.

Moreover, he warns the student not to delude himself into thinking that once his studies are completed he will find himself established as by magic among the assured money earners. Three or four years, he says, must be spent in bringing a career, once it is launched, to the point where it pays even its expenses.

Altogether, as he sums the situation up, the financial side of a musical life is something to be examined with the utmost care. Far better almost any other business one could name, except in two cases—the case of the talent that is extraordinary beyond question, and the case of the bemused fellow who, however modest his gift be, is marked for music as with a branding iron and for nothing else.

These two cases, of course, subsume about every aspirant for success in music—in that aspirant's own estimation. I think it was Mr. Sanborn's senior colleague, the perdurable W. J. Henderson, who remarked that one-half the world thinks it can sing and the other half knows it can.

Sanborn is not a pessimistic soul, and I would not have you get the idea that he is, from anything which I have lifted from this interesting chapter. As he states at the outset, those who were not born "musical" have as little chance as a blind man has with painting or sculpture, but those in whom abides the demon music—in the Socratic sense—are bound to follow its behest, warn them as solemnly as you will. They are powerless to vanquish Fate, and he only hopes, as I do, that in pursuing their elected careers they will do so with eyes open and alert and mind forewarned.

Among paragraphs which prove Sanborn is at heart optimistic, is one which discusses "Pitfalls awaiting young women." He points to the chaperone (sic) and the police station as "effective methods of discouragement and defense," observing, also, that we live in a world of feminism triumphant—but there, I feel that to quote this particular paragraph further would be like blurring out, to all who read, the ending of a mystery play; and I would suggest that you read Sanborn, himself, in the volume specified.

For your additional information, I can say that besides being a widely read critic, he was born in Port Huron, is an Episcopalian, is unmarried, is the author of a volume of poems, and that you can find more about him on page 1674 of "Who's Who in America."

THE iniquitous pitfalls which lie in wait for young ladydom also interest Harold Vincent Milligan of the Music League, or so it would seem from a generous article in last month's *Woman's Home Companion*. "Where Shall I Study?" Mr. Milligan asks in his headline—and well he may. The girl who goes away from home with limited funds faces an anxious time, he observes sagely, and while he offers no unlimited funds to those whom anxiety confronts, he gives advice and information of value as to the disposal of what you have.

Mr. Milligan considers first the question of relative study advantages at conservatories or with individual teachers, and decides in favor of the institution, with due allowance for an exceptional case. He then unhesitatingly gives his verdict to the smaller community as opposed to a metropolitan center, for environment honors.

"There is something in the life of a big modern city that scatters energy, that distracts and confuses the student, and before she knows it her season has vanished in a whirl of impressions and experiences that may have been epoch making in her life but that were after all not just exactly what she left home to obtain." Mr. Milligan suggests not the small town but rather cities of the character of Rochester, Cleveland, Kansas City, Minneapolis, New Orleans or Seattle, as suitable study places.

Then come some interesting statistics, based, probably, on reports from these outposts of civilization. Mrs. Franklyn B. Sanders of the Cleveland Institute, for instance, places \$750 as the minimum sum for which a girl can spend one school year in Cleveland, exclusive of her tuition at the Institute. This includes a movie or so, I hope, and pos-

sibly a stock performance of "Abie's Irish Rose."

THE girl whose heart is set on living in Rochester while she is being initiated into the complicated business of musical art, will need at least \$500 besides her tuition costs. An extra fifty cents should be brought along, I think, for Life Savers and occasional high living. Kansas City and Milwaukee are also in the \$500 class, while Pittsburgh is swank enough to rank up with Cleveland at \$750 per. Chicago, of course, is the abode of desperadoes who specialize on high C's and there \$1,000 or in the vicinity thereof will be needed while young womanhood practices its scales, roudades, harmonics or double glissandi.

Cincinnati and Baltimore put forward a provincial figure as low as \$450, Oberlin and Ithaca offer what they have at \$400, Minneapolis hopefully quotes \$375, and Lansing, Mich., comes last with its altogether negligible \$250. In conclusion Mr. Milligan states that in whatever part of the country the student lives, she will find an opportunity to get a well rounded musical education without traveling across the continent to get it. New Orleans, Seattle, Portland, San Francisco, Oakland and Los Angeles are other random thoughts.

I hope all this won't cause jealousy and competitive bidding between prospective cities. I should hate to think, for example, that Butte, Mont., was monopolizing Tallahassee's cultural trade, or that most of Saginaw's desirable citizens were being lured away to Phoenix, Ariz., because grapefruit is cheaper there.

WRITING in the New York *Sun*, W. J. Henderson tells one of those half humorous and half pathetic stories which form part of the warp and woof of the history attached to every great opera house. A young lady, says Henderson, came to New York from another city and received an audition at the Metropolitan. Messrs. Gatti-Casazza, Kahn and Ziegler, in addition to several conductors, were there, as were also men with cameras. But, according to Henderson, following all this preparation, there was heard nothing more promising than "something which sounded like the feeble bleat of a lost lamb, a thin tremulous wail, which presently faded away into a dismal silence." Mr. Kahn, writes Henderson, was "openly angry at having been summoned to such an exhibition"; but Mr. Gatti was "more philosophical."

The moral Henderson draws is that "all over this country young women who can do no more than that are wasting their time and money on preparation for what can be nothing but failure." This is undeniably true, of course; and yet if young people did not venture, none of them would ever win. The solution of the difficulty lies in a student finding out where he can best fit in, and applying himself to fill the post for which he seems best suited—which may be inconspicuous, but essential, as singing in the chorus.

I BELIEVE many people do not realize how gruelling auditions may be on occasion, what concealed terrors they may contain. I knew a girl whose voice was considered by discriminating friends to be remarkably good. Having an ambitious temperament, she studied with an operatic goal in mind, and secured an engagement to sing secondary rôles in a small company. Encouraged by moderate success in this venture, she appealed to a friend of one of the most renowned operatic conductors in America to arrange a hearing from the great man. The request was granted, but no one had thought to warn her that his temper was frequently of the "short" variety, and that he was known to be more than reasonably caustic in the face of minor irritations.

Imagine, therefore, the shock she suffered when his greeting was: "Young woman, I'm an exceedingly busy man. If you've come here to take up my time without justification, I shall rip you up the back."

A timid soul would probably have wilted on the spot, but this girl was made of sterner stuff. The antagonistic attitude that would have petrified another was to her but a spur to do her best. And that best proved sufficiently arresting to draw forth words of commendation, and the final remark: "Young lady, continue your studies, and when you are ready for opera, come to me."

So far as I know, she never went back

to him; but her position today in one of the largest opera companies of the world, if not one of the utmost eminence, appears to be secure, for I repeatedly see her name on programs.

NOR are auditions the only trying ordeals through which young artists must pass on the way to fame and glory. A concert singer of established reputation once told me of a metaphorical dash of cold water tossed in her direction early in her career. She had been engaged as assisting artist for a concert which centered about a prima donna of very special renown.

Arriving at the hall, this young musician found the star already there, chatting with someone in the green room. Putting on his best manner, the local manager advanced toward the Personage and said, "Madame —, permit me to present Miss —." Madame turned a searching eye on the new arrival. Probably that one look was enough to inform her that Miss — had distinct claims to beauty. Be that as it may, she barked out "Charmed!" then spun on her heel and began an impressive pacing of the room.

"I would never dare do such a thing now," said Miss — in telling me the story, "but in those days I was young and had plenty of courage. I opened my mouth as wide as it would go. I hit a note somewhere at the bottom of my voice, and I sang a scale as loud as I could, and up as high as I could reach."

The effect of this coup was magical. Madame abruptly ceased her pacing to give the newcomer the benefit of another penetrating look. Next, with the utmost graciousness, she came over and opened up an amiable conversation, maintaining this attitude of friendliness through the balance of the evening.

QUESTIONNAIRES are threatening to become a pest. They are all, more or less, examples of—well, what shall I say? "I know more than you do?" As a matter of fact, pretty nearly everyone has little odds and ends of information stuffed away in his mental rag-bag that are difficult to duplicate. The other fellow either knows them or he does not, and all the encyclopedias and dictionaries in the world don't help much.

In music this is more evident than anywhere else. My esteemed confrère Lawrence Gilman managed to put forth in the New York *Herald Tribune* a set of fifty questions that had us all guessing, but when he published the answers, we were not, in every instance, so much wiser than before.

For example, the fifth question of his set was "In what relation does Isolde stand to *King Mark* after the first act of 'Tristan und Isolde'?" The answer was: "Nobody knows. The usual assumption is that Isolde was married to *King Mark*. But Wagner's text gives us no authority to support this. On the contrary, to judge from a sentence in the *King's* second-act speech, Isolde is still, so far as he is concerned, inviolate. As for the commentators, they contradict one another flatly on the subject."

King Mark certainly says that she is as described above. But then, isn't it true that these characters are purely subjective and that they ceased to exist when Wagner was not writing about them? They do not step behind the painted canvas to continue their existences unseen by us. It is rather like Alice in *Wonderland* trying to figure what a candle-flame looks like when the candle has been blown out.

Pitts Sanborn-Herbert Peyser & Co., Ltd., put forth in the *Evening Telegram* a set of questions rather less difficult, but which contained quite a lot of useful and valuable information. And now, Mr. Chotzinoff has his fling, not in the *World* but in the columns of the *Ensemble News*. Mr. Chotzinoff asks himself how many plays of Shakespeare have been made into operas and lists in his answer, "Hamlet," "Romeo and Juliet," "Taming of the Shrew," "Merry Wives of Windsor," "Falstaff," and "Othello."

As *Everyman* says, "Here is matter indeed."

There are, of course innumerable settings of almost all the Shakespearian dramas, but a few of the better-known ones seem to have escaped Mr. Chotzinoff's attention. Saint-Saëns' "Henry VIII," for instance, Villiers-Stanford's "Much Ado About Nothing," Veracini's "Rosalinda" which is, of course, "As You Like It" and contains, if memory serves, the much over-sung "Pastorale"

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(Continued from page 6)

beloved of sopranos. And last, but not least, "Das Liebesverbot" by one Richard Wagner, which is none other than the Swan of Avon's "Measure for Measure."

A question as to what opera deals with the French Revolution, is dismissed summarily with Giordano's "Andrea Chenier." There is a list of French Revolutionary operas, almost as long as Shakespearean ones. To mention a few: "The Vivandière" and "Jocelyn" both by Godard; "Il Piccolo Marat" by Mascagni; "Kuhreigen" by Kienzl; Massenet's charming "Thérèse"; and D'Albert's "Revolutionshochzeit."

Scott, who is called into question, is credited with "Bride of Lammermoor," "Rob Roy" and "Ivanhoe," yet a composer by the name of Rossini wrote an opera on "The Lady of the Lake," which is a poem, not a novel, also one on "Kenilworth." Bizet is responsible for "The Fair Maid of Perth," and "Peveril of the Peak," "The Abbott," "The Heart of Midlothian," "Guy Mannering," "Quentin Durward," have also seen the operatic light of day.

Yes, as I said, questionnaires are often merely show-offs. And looking back at what I have just written, I feel that those who answer them are sometimes almost as bad!

Oh, by the way, did Shakespeare write a play called "Falstaff?" We hadn't heard of it before!

* * *

ONE thing, I have often found in my wanderings to and fro upon the earth, very often leads to another. There was, for instance, the meeting of *Iseult* with *Tristan* which eventually resulted in the writing of an opera. And so on. But I wonder if the experimenters with color and music, those brave spirits who have labored so industriously to co-ordinate visible shades with audible tones, have ever suspected that the theory underlying their venture would be pushed much further, even to the juxtaposition of taste and music.

For it has come to this. Garrett P. Serviss, who answers questions for a newspaper syndicate in the manner of Dr. Cadman, Dorothy Dix, Beatrice Fairfax and other well known advisors, has taken up the question quite seriously. The peg on which he hangs his findings, which are copyright by the *International Feature Service, Inc.*, is a query from a correspondent who asks, "Is it possible for a person's sense of taste to be affected by music? When I hear music I imagine that on hearing certain notes I experience certain tastes. . . . I wish to know whether it is an actual sensation or only imagination."

Mr. Serviss' reply is as follows:

"All of the senses that are dependent primarily upon touch—and taste as well as smell are of that class—occasionally become more or less confused, or intermingled in their effect upon the nerves. Hearing, too, is closely associated with touch, since it is the result of the impact or pressure of sound waves on the drum of the ear and of the reaction of the movements of the drum upon the inner mechanism. When the messages conveyed to the brain by different nerves of sensation are habitually associated, one may recall or awaken its mate.

Interesting experiments have lately shown that the glands in the mouth secreting saliva may be excited to action by musical sounds that have been purposely associated with the act of eating. Thus the mouths of dogs that have been accustomed to hear certain sounds simultaneously with the mastication of their food begin to water, and their appetite is awakened if the accustomed sounds are heard even when food is not present. The sounds affect them much as the smell of the food would do, for, although there is no natural association between the senses of taste and of hearing, habit is able to create such an association.

Your experience, however, goes much farther than this, and is worthy of analysis by some experienced psychologist. You may, to a certain extent, perform the analysis yourself by noting carefully, and writing down, the precise relations that you observe between particular tastes or flavors and corresponding tunes or notes. Find out also, if you can, whether the peculiarity is hereditary. Did your parents, or other members of your family, ever experience anything of the kind?

There are people who always visualize such things dressed in distinctive colors, which are often very vivid. The sound of a word or the

name of a numeral pronounced in their presence will call up the appropriate figure in its peculiar color. But the sound is not necessary to produce this effect; merely thinking of the word, letter, or figures, suffices to bring its chromatic image before the mind's eye.

"You might try whether simply thinking of particular pieces of music, or the mental utterance of particular notes, produces the same impressions of taste in the mouth that accompany the actual hearing."

* * *

LUCID and comprehensive as is this pronouncement, I fear the interrogatee has left certain vital points undiscussed. He has, for example, failed to explain the use of this tasting sense, if properly developed. That it might be employed to advantage in many and various ways, I am convinced. Naturally, we should have to begin on rather broad and general lines; but subtlety in the application of details would come with time and practice. Inevitably, the eating of doughnuts and apple pie would cause our musical thoughts to conjure up tonal visions of such thoroughly American music as "The Star-Spangled Banner" and "John Brown's Body," just as *filet of sole* would bring to mind the Water Music of "Das Rheingold." Red roast could not long be dissociated from the strains of Sullivan's operatic scores, and French dressing on our salad must have the effect of turning our ears toward the whole-tone scale of Debussy.

It is exactly along these lines that the practicability of the principle can be utilized. Take the hypothetical case of a young composer whose music is so radical that he fears hostility, or, worse still, indifference, on the public's part. Propaganda is obviously what he needs. Mere commonplace press agenting may not turn the trick, may even arouse a suspicion that someone is paying good money plentiful and to "put him across." Yet without some sort of attention in advance, he is doomed to an oblivion that, while it may be only temporary, will still carry embarrassments in its train.

Then let his financial backers flood the food markets with eating and drinking material that will prepare the public mind for what is to come. If he writes a symphony in which tin pans replace the usual drums, let all the cafés be wangled to serve hot pancakes with every meal. Should his opus take the form of a sonata for triangle and steam roller, some pastry firm with a friendly disposition could arrange the invention of three-cornered *petite fours* and cookies of a particularly flattened-out thinness. Thus the insinuation would accomplish that for which it was devised, and the path of the young revolutionist be strewn with thornless roses. I might add that all the critics should be asked to a specially prepared dinner on the night of the composer's first concert.

* * *

I AM interested—not to say, apprehensive—about a scheme to "limit public music" which an American scribe, R. H. Wollstein, advances in the *London Sackbut*. Let us have a Ministry of Public Music, she proposes, to "clear the field of the glut of mediocrity." She would have these worthies spare the public of "two-thirds of the thirty concerts a week still perpetrated." Only those who had attained the Presence and given fitting demonstrations would have licenses, and these would have to be renewed every three years. No loophole of escape for the once-eminent cantatrice whose breath supply should grow lax through overeating of mayonnaise and frozen desserts!

What I wonder, however, is how the Ministry itself would hold up under the strain of hearing the "glut," as she calls it. The qualifications for membership might include a boiler-factory apprenticeship. No far-visions insurance firm would issue to these wights any policy banking on longevity, murmurs your

McPherson

Carolina Organizes Civic Music Clubs

COLUMBIA, S. C., May 21.—William S. Wright, director of organization and publicity of the Civic Concert Service, Inc., of Chicago, has organized civic music clubs at Raleigh and Greensboro. The idea met with such favor in Greensboro that Mayor E. B. Jeffress issued a proclamation endorsing it.

Pasadena Children's List to Continue

Negotiations for Next Season Are Welcomed by Students at Final Los Angeles Philharmonic Concert

PASADENA, CAL., May 21.—Negotiations are now proceeding to secure the Los Angeles Philharmonic for another series of young people's popular concerts which have been given during the season in this city. Indications, according to John Henry Lyons, director of music in Pasadena city schools, point to the concerts being continued.



Emil Oberhoffer

Coming as it did during the final concert, which ranked as one of the best of the entire series, the announcement was greeted with much applause by the throng of children filling the auditorium of the Pasadena High School.

Emil Oberhoffer, guest conductor of the Los Angeles Philharmonic, led the orchestra for the first time in this city at the concert. With his work, his good nature, and his interesting personality he immediately won his youthful audience. When he took the stand, the entire assembly of students rose to their feet in tribute to his initial appearance.

But the enthusiasm and interest with which Mr. Oberhoffer was greeted did not deter the audience from remembering the man who had presided at the conductor's stand at previous concerts, Walter Henry Rothwell. In tribute to its late leader, the orchestra played

Tchaikovsky's Andante Cantabile, stated to be one of Mr. Rothwell's favorite compositions.

The program opened with the Schubert-Damrosch arrangement of the "March Militaire," which revealed Mr. Oberhoffer's characteristics to advantage. From it the orchestra brought one of the finest renderings ever given here. The brightly animated selections from Haydn's Symphony No. 13, in G Major were played with fine expressive qualities. The interpretation offered Mr. Lyons scope for interesting comments on the development of the orchestra from the days of Haydn. Mr. Lyons' explanatory comments upon each number added much to the young people's ability to appreciate the works. Such was the genuine enthusiasm that on two occasions compositions were repeated in their entirety and an encore was added to the program.

Following the Haydn number came Rimsky-Korsakoff's "The Flight of the Bumble Bee" and, from the "Peer Gynt" Suite, "In the Hall of the Mountain King" and "Anitra's Dance." The variety of the program was climaxed with the Prelude to "Die Meistersinger." Again the gifts of the conductor were admirably portrayed and the abilities of the orchestra delineated. Though the Wagner number stood out as the principal presentation, it did not receive the same enthusiasm that greeted some of the lighter numbers. However, an encore, a popular Irish melody, played exceptionally well, which concluded the program, was forthcoming.

John Henry Lyons

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WISCONSIN FESTIVAL SETS HIGH STANDARD

Lawrence College Success Prompts Plans for Five-Day Event

APPLETON, WIS., May 21.—The first May Music Festival of the Lawrence College Conservatory, held in the Lawrence Memorial Chapel on May 12 and 13, set a high standard for future festivals. Capacity audiences of some 1600 music lovers attended each of the three concerts. Such was the success that next year it is planned to make the Festival a five-day event.

"Opera Night," in which three singers from the Chicago Civic Opera Company, Myrna Sharlow, soprano; Joseph Royer, baritone; and Forrest Lamont, tenor, appeared, opened the Festival. The Schola Cantorum of Lawrence College, consisting of 175 voices directed by Carl J. Waterman, dean of the Conservatory, assisted. The "Hail Bright Abode" Chorus from "Tannhäuser" was the first number on the program. Other choruses listed were "O Italia, Beloved" from "Lucrezia Borgia," "The March of the Peers" from "Iolanthe," and "Barcarolle" from "The Tales of Hoffmann." The soloists were heard in excerpts from "La Forza del Destino," "The Barber of Seville," "Madama Butterfly," "Attila," "Lucia di Lammermoor," "Don Giovanni," "Andrea Chenier," and "Faust." The concert closed with the trio from the finale of the last act of "Faust."

The second program of the Festival was presented by the Minneapolis Symphony with Henri Verbrugghen as conductor, assisted by a chorus of 250 children from Appleton public schools, directed by Earl L. Baker of the Conservatory faculty. Opening with the cantata for children's chorus and orchestra, "The Childhood of Hiawatha" by Ira B. Wilson, the program included music by Elgar, Humperdinck, Tchaikovsky, Sibelius, Massenet, Bizet. E. Joseph Shadwick was the soloist in the "Meditation" from "Thaïs."

The final concert was given by the Minneapolis Symphony and the Schola Cantorum of Lawrence College. Listed on the program as the opening number

was the Coleridge-Taylor "Hiawatha's Departure," with Marion Hutchinson McCreedy, soprano, B. Fred Wise, tenor, and Bernard Ferguson, baritone, as soloists.

Following the overture to "The Barber of Seville" and the *Toreador Song* from "Carmen," the Festival closed with Rimsky-Korsakoff's "Capriccio Espagnol."

Club Elections and Rhondda Glee Club Concert Are Events in Shelbyville

SHELBYVILLE, IND., May 21.—An enthusiastic audience heard the Rhondda Welsh Male Glee Singers recently. The concert was for the Major Memorial Hospital. New officers of the Junior Music Study Club are: Betty White, president; Jean Armstrong, vice-president; Frances Fisher, secretary, and Eileen Stewart, treasurer. The Senior Music Study Club held its annual meeting at the home of Feryl Van Doren, supervisor of music in the schools, on May 12. Mrs. Lloyd Billman gave a review of MUSICAL AMERICA, and John Duffy the lesson on "The Modern Orchestra." A musical program was given by Pearl Van Winkle, Mrs. Charles Bassett, Grant Shaffer, Mrs. Moberly, Mrs. Herbert Inlow, Dr. De Prez Inlow, and Mrs. Garnet Chaffee. H. E. H.

Nevin Club of Corsicana Elects Officers

CORSICANA, TEX., May 21.—The Nevin Club, which is closing its twenty-eighth year of musical activity in Corsicana, has elected the following officers to serve during the ensuing two years: Mrs. Lynne Wortham, president; Mrs. M. S. Dockum, first vice-president; Minnie Sutton, second vice-president; Mrs. Any Autrey, recording secretary; Mrs. Alfred Goldman, corresponding secretary; Mrs. W. R. Sneed, treasurer; Mrs. David Shepperson, parliamentarian-critic. The Club has just finished an interesting résumé of famous operas, and next year will study American music. Mrs. L. A. W.

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SCHUMANN HEINK IS FETED BY SEDALIANS

Music Lovers from Outside Points Meet to Honor Contralto

By Louise Donnelly

SEDALIA, Mo., May 21.—Ernestine Schumann Heink, appearing in concert in the Smith-Cotton High School Auditorium on May 12, under the auspices of the American Legion Post 16, was given a memorable ovation.

The announcement, coming from Ronald Witte of the Horner-Witte Concert Bureau in Kansas City, Mo., that this would be the beloved singer's farewell to Central Missouri, brought music lovers from many miles around. The audience filled the auditorium and overflowed on the stage. Assisting Mme. Schumann Heink were Laura Townsley McCoy, soprano and Josephine Hartman at the piano.

The appearance of Mme. Schumann Heink was a signal for the audience to rise in her honor. She sang three groups, and the applause forced her to lengthen her program with "Danny Boy" and "The Rosary." A repetition of "The Kerry Dance" was also demanded.

A voice that is still rich in tone, sweet, and under splendid control caused the audience to marvel. Wide range was demonstrated in the singing of "Before the Crucifix" by Frank La Forge, and throughout the program, the same technique and artistry prevailed.

After the concert Mme. Schumann Heink greeted hundreds in a reception on the stage.

Miss McCoy gave six numbers and added several encores. She displayed a beautiful, bird-like voice, and artistic finish. Miss Vollmer at the piano provided excellent accompaniments.

STUDENTS' CHOIR HEARD

Newly Organized Group Appears Under Hageman in Curtis Institute Concert

PHILADELPHIA, May 21.—A concert which is viewed as an achievement, because of the comparatively short period of training which preceded it, was given on May 4, in the hall of the Plays and Players by the newly organized Students' Choir of the Curtis Institute. The organization numbers some sixty voices trained by Richard Hageman.

Under the baton of Mr. Hageman, the singers achieved excellence of phrasing and expression. Two of the most interesting numbers on the program were sung by the double quartet consisting of Euphemia Giannini Gregory, Helen Jepson, sopranos; Josephine Jirak, Jane Pickens, contraltos; David Solovieff, Louis W. Yaeckel, tenors, and Wilbur Evans and Clarence Reinert, baritones. Eight of the "Gypsy Songs" by Brahms and the same composer's twelve "Songs of Love" were sung also by this group. Theodore P. Walstrum was at the piano for the first group and Florence Frantz and Florence Morseman for the second—the latter accompaniment calling for two pianos.

The choir was heard in numbers by Schubert-Spicker. Rubetz-Schindler and Palestrina; an old French "Noël" arranged by F. A. Gevaert, and "Charlie Is My Darling" arranged by Charles E. Allum. The solo soprano part in "The Omnipotence" by Schubert-Spicker was sung by Elsa Meiskey, a pupil of Marcella Sembrich. William Harms was at the piano.

Baltimore Pupils Give Diversified Dance Program

BALTIMORE, May 21.—Advanced pupils in the department of dance-art, which Gertrude Colburn directs, presented a diversified program on Friday and Saturday evenings, May 13 and 14, before a large audience in the Peabody Conservatory. The splendid costuming, lighting and general stage management reflected credit on those who had prepared the program. Ida Caples and May Bussarde were the accompanists. At the same recital Edna Chernia sang three Russian songs with Agnes Zimish at the piano, and Lawrence Fish, violinist, with Sarah Stulman as accompanist, played the Sarasate "Gypsy Airs" as an interlude. F. C. B.

New Haven Symphony Tickets Reward Essay Winners

NEW HAVEN, CONN., May 21.—Season tickets to the New Haven Symphony concerts and pictures of Beethoven were awarded to the winners in the recent music essay contest held here. The judges who chose the successful manuscripts from the 530 submitted were Anne White and Eleanore Healey of Hillhouse High School. This, with the presentation of a silver loving cup by acting-Mayor Thomas Tully to the Strong Grammar School Boys' Glee Club, winners of a contest, recently held under the auspices of the New Haven High School's Alumni Music Association, concluded the Music Week celebration here. Charles Kullman, tenor, and the St. Ambrose Quartet were listed on the final program. Marion Fowler was the general chairman. W. E. C.

KANSAS CITY CLUB HOLDS ITS ANNUAL CELEBRATION

Marking Twenty-Eighth Year, Officers of Missouri Music Organization Are Officially Installed

KANSAS CITY, Mo., May 21.—Marking the twenty-eighth year, the Kansas City Musical Club gave its annual breakfast at the Blue Hills Country Club. Mrs. Charles Bush, recently-elected president, was formally installed in office, as were Mrs. J. Bowdon Bird, Edna Forsythe, Marguerite Bradley, Mrs. John Launder, Harriet Robinson and Ellen Josephine Green.

The program was given by Claudine Lucas, Joyce Bishop Andrews, Mrs. Maclay Lyons, Mrs. Lewis Hess, Mrs. Joseph Easley, Mrs. Leon Hinkle and Marguerite Lowe and Zilpha DeWitt. Marjorie Standart, Mrs. Frederick Shaw, Mrs. Streeter Blair and Gladys Gwynne were accompanists. Lucy Parrott, as chairman of the program committee, was warmly praised.

Under the auspices of the Zeta Alpha Chi fraternity, Harry Stockwell, baritone, recently presented an excellently chosen program in Horner Hall. Early prophecies of Mr. Stockwell's future seem not to have been over-rated, for both voice and interpretation have matured gratifyingly. Giving a fine account of both, he was assured of sincere appreciation by a large audience. BLANCHE LEDERMAN.

Many Enjoy Memphis Song Recital

MEMPHIS, TENN., May 21.—Marie Henri Hamilton, dramatic soprano, pupil of Valentina Tumanskaya, gave a recital on May 9, at the Nineteenth Century Club. A large audience greeted Mrs. Hamilton. Her program comprised an aria from Tchaikovsky's "Jeanne d'Arc," "Pace, Mio Dio" from "La Forza del Destino," and songs by Strauss, Schumann, Glière, Rachmaninoff, Gretchaninoff, Zimbalist, Debussy, Rabey, Gounod, Kramer, Arne, Curran and Golde. Celine Wright was the accompanist. Assisting on the program was Frank Braccante, violinist, who played Vieuxtemps' "Fantasia Appassionata." B. M. B.

Civic Choral Club of Kansas City Elects Officers

KANSAS CITY, May 21.—J. F. Welle-meyer, principal of Central High School, was re-elected for his third term as president of the Civic Choral Club on May 10. It has been during Mr. Welle-meyer's term of office that the annual free "Messiah" custom was instituted. Other officers elected were R. M. Riley, vice-president; Mrs. Clyde Badger, second vice-president; Ruth Williams, secretary; Clyde Badger, treasurer; Mrs. E. W. Henry, pianist; Earl Rosenberg, conductor; E. W. Henry, librarian. F. A. C.

STOCKHOLM, April 30.—The Nordic Music Festival, which is to be held here during the first week of May, will be marked by several important official celebrations. A festival banquet is to be given in the Royal Palace on May 1, and a closing reception on May 8 in the City Hall. The program includes four orchestral concerts, two programs of chamber music and four performances in the Royal Opera.

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PROVIDENCE ELECTS OFFICERS FOR CLUBS

Chopin and Monday Morning Societies Hold Annual Meetings

By N. Bissell Pettis

PROVIDENCE, R. I., May 21.—Two important societies, the Chopin Club and the Monday Morning Musical Club, have held their annual meetings and elected officers.

At the annual meeting of the Chopin Club, held in the home of the president, Mrs. Edgar John Lownes, her resignation was regretfully accepted. Mrs. Lownes has served as president with distinction for nearly a decade; and her withdrawal was made necessary because of ill health and the stress of private business. She was appointed a patron of the club. The mantle of Mrs. Lownes fell on a worthy successor by the unanimous election of Mrs. George W. H. Ritchie, a former president.

Other officers chosen were: vice-presidents, Mrs. Walter A. Peck, Lucy Marsh Gordon, and Gertrude Joseffy Chase; secretary, Lilian L. Simester; assistant secretary, Mrs. Harry Parvey; treasurer, Mrs. William M. Muncey; librarian and historian, Margaret Gardiner. Elected to the executive board were: Edith Gyllenberg Waxberg, Emma Winslow Childs. Further offices were filled as follows: directors for State Federation, Ray Gardiner and Jane J. Bodell; organists, George C. Pickering and Christine Gladhill; chairman of program committee, Mrs. Gilbert C. Carpenter.

Monday Club Elections

The Monday Morning Musical Club, unanimously re-elected Mrs. Harold J. Gross, formerly Mary Colt, as president. She has served the club as its executive head for nearly a decade.

Other officers chosen were the following: vice-presidents, Mary Brooks and Mrs. William B. M. Miller; treasurer, Helen Schanck; assistant treasurer, Mrs. James C. Otis; recording secretary, Marguerite Watson Shaftoe; corresponding secretary, Louise Waterman; executive committee, Helen Wheelwright, chairman, Helen T. Grant, Loraine Johnson, Ruth Tripp, Mrs. Guy F. Strickler, Beatrice Warden Roberts. Committee elections resulted as follows: program: Ada Holding Miller, chairman, Lydia Bell, Mary Brooks, Helen Vining, Elsie Lovell Hankins, Mrs. Eric Waxberg, Gertrude Joseffy Chase, Beatrice Warden Roberts and Ruth Moulton; library: Mrs. Austin H. Longfellow, chairman; philanthropic: Elizabeth N. W. Hopkins, chairman; music student loan fund: Ada Holding Miller, chairman.

The sum of \$1,507 was reported as the net proceeds of the Club's annual concert. This amount will be devoted to the music student loan fund. Mrs. Miller reported that more students were helped by this fund last year than in any previous season. Helen Wheelwright, in charge of publicity, reported a notably successful year for the music bureau and studio maintained by the club.

HOT SPRINGS, S. D.—Isla Johnson has sailed for Italy to continue her singing studies. Recently she made her debut with the Los Angeles Grand Opera Company in "La Traviata." Her home is in Lusk, Wyo. G. S.

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"More Musicianship Among Singers" Is Recommended as Essential Factor

Greater Attention to Music Early in Life with Less Thought of Career Is Advice of Elizabeth Kelso Patterson—Situation Improving

"THERE should and must be more musicianship among singers," says Elizabeth Kelso Patterson. "Too frequently a general knowledge of music is all but lacking."

To illustrate her point, Miss Patterson tells the following anecdote.

"A charming little lady once naïvely asked me to sing an oratorio. 'Ah, but would you ask me to sing an opera?' I asked. She confessed that she wouldn't. To the poor child an oratorio was perhaps an extra long sacred song. I don't know."

"If singers would give more of their early life to music and less to thoughts of concert careers," continues Miss Patterson, herself a pupil of Mathilde Marchesi, "such an incident would not occur. I personally wouldn't accept a girl under eighteen, and if I were to teach boys, under twenty. So often even professional singers with little musical background sing by rote rather than knowledge. If it were of any avail, I should have each of them sing, in their early days, mathematically."

But Miss Patterson acknowledges that the situation is changing. In America most of the larger conservatories have adopted the study of ear-training. To increase musicianship, the subject "should be insisted upon by private teachers as well."

Arranging Programs

A more advanced pupil should be asked to arrange a program of pieces from her own repertoire from time to time to be played before other pupils.

Iowans Travel Many Miles to Hear Galli-Curci

CEDAR FALLS, IOWA, May 21.—Ame-lita Galli-Curci gave a recital in the new gymnasium of Iowa State Teachers' College on May 6 to a capacity audience. Many came from Waterloo and surrounding towns, some of them traveling more than fifty miles. Mme. Galli-Curci graciously responded to encore after encore. She sang songs from the Italian, French, Spanish and German schools, including the Romanze from "Dinorah" and Rimsky-Korsakoff's "Song of India." "Pierrot," composed by Homer Samuels, the accompanist, was much liked. Mr. Samuels played three modern numbers and an encore. Manuel Berenguer, flutist, accompanied Mme. Galli-Curci in two songs. B. C.

"Patience" Is Produced at Akron

AKRON, OHIO, May 21.—The combined musical organizations of the University of Akron gave "Patience," under the direction of Francisco B. De Leone, in Central High Auditorium on April 29 and 30. The organization staff consisted of Francis J. Sadlier, production director; Emil D'Zonba, stage director; Joseph Maher, stage manager; Sherman Schumacher, business manager; Ivan Satow, assistant business manager; U. S. Vance and Francis Seiler, publicity;



Elizabeth Kelso Patterson

Not only does this make for poise, Miss Patterson believes, but it is salable in seeking engagements.

"I think a good program should include some German lieder, a classical number, perhaps an opera aria, something from the French schools, and a good standard English song. But this all depends on the individual."

A vocal teacher for many years, Miss Patterson is giving an intensive vocal course this summer from June 27 to Aug. 1 in her New York studio, concentrating on voice placement, tone production, and repertoire for singers. Pupils' recitals will be a feature with the regular lessons, and for the benefit of pupils seeking professional engagements, discussions on choice of numbers and the building of a program will be included. The course will include two lessons a week, but for those wishing to make the most of a brief visit in the city, arrangements will be made for a daily lesson. W. K.

George Boss, president of Men's Glee Club; Thelma Lambert, president of Women's Glee Club; Robert Nichols, president of the University of Akron Orchestra. In the cast were Eldred Heisel, Paul Baumert, Clarence Faris, John Dennison, Donn Carney, Rodger Meadows, Bernice Christensen, Pauline Emmons, Lela Carnahan, Edith McCormick, Frances McGrath, Ruth Dorn.

Musicales Are Given in Waterloo

WATERLOO, IOWA, May 21.—A series of musicales is being given at the Elks' Club on Tuesday and Thursday evenings and Sunday afternoons. These programs will be varied at intervals with concerts on the lawn by the American Legion and the Cedar Falls bands. Members of the committee in charge are T. J. Harrison, George Shoemaker, H. B. Parker, R. E. Peterson, Alexander Frank, S. F. McGinn and E. J. Brucher. B. C.

BALTIMORE SCHOOLS SHOW MUCH TALENT

Spring Festival Programs Include New Cantata by Bornschein

BALTIMORE, May 21.—Pupils of the elementary and junior high schools of Baltimore, under the general direction of John Denues, director of music education, held their sixth annual spring Festival of Music in the Lyric on Thursday evening, May 12.

The program opened with "The Star-Spangled Banner," played by the Junior High School Orchestra with John Itzel, supervisor of school bands and orchestras, conducting. The second number was Beyer's Overture, "Fraternity."

A feature of the evening was the first public performance of Franz C. Bornschein's "Independence Bell," a cantata for children's voices. It is dedicated to John Denues and to the pupils of the public schools of Baltimore. The cantata, especially written for the occasion, served to demonstrate the serious attention the music supervisors are giving to grouped singing in the lower grades.

Sections of Cadman's operetta, "Le-lawala" were sung by the juniors. The program closed with the municipal anthem, "Baltimore, Our Baltimore."

A jolly performance of Gilbert and Sullivan's "H. M. S. Pinafore" was given by students of Eugene Martenet in the Maryland Casualty Auditorium, Tuesday evening, May 10. The work of the participants deserves special praise for the smoothness of the production. Mr. Martenet aims to establish the performances of his operatic class, and this, the initial production, seems to prove that public support is aroused.

The Women's Choral Club gave a concert on May 10 in the Southern Hotel with Clifton Andrews conducting. Martin T. Green, baritone, and Mrs. Edwin A. Walten, violinist, were the assisting artists.

H. S. Jefferson, organizer of the Maryland Casualty Women's Chorus, conducted this ensemble in a concert held on Sunday afternoon, May 8, in the auditorium of the Maryland Casualty Company. The excellence of these Sunday afternoon programs, which are open to the public, seem worthy of the large following they attract.

Iowa Bands and Orchestras Give Concert

FAYETTE, IOWA, May 21.—An elaborate program was given in the Upper Iowa University Gymnasium by the four bands of Fayette, West Union, Elgin and Claremont and the orchestras of these towns. The demonstration was the first of its kind here. One hundred and fifty boys and girls took part. G. C. Mirick is director and instructor of the four bands. A banquet was held in honor of the four bands, and was attended by the mayors and town and county officials, band officials, highway officials, members of county school boards. B. C.

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A pianist of high rank.—New York World.

Echaniz again created a *sensation*. Echaniz' playing took the audience by storm. His brilliant technic, wonderful rhythmic sense and vigor and freshness of his interpretation created a sensation.—Philadelphia Record.

A pianist of *tremendous technique*.—Los Angeles Examiner.

Although all the pianists having the hand for it at one time or another go after the Bach-Busoni Chaconne, *he played it better than it has been heard here in years*.—The Chicago Tribune.

He create a *furor*. His pianism abounds in *brilliance* and his manner is of fine *polish*. His Liszt Eleventh Rhapsody was a performance of awakening **GENIUS** and all of his runs are glossy with pearly beauty. Perhaps this is the coming of one who will extend the art of piano playing a notch or two.—Los Angeles Evening Herald.

Jose Echaniz gave 22 concerts in 5 weeks during this season—an unusual record in such a limited period of time.

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Photographing the Resonance of Human Voices

Dr. Carl Seashore, Psychologist and Inventor, Employs Phonograph to Record Vibrations by Means of Light Shaft on Film—Research in Primitive Negro and Indian Song Carried on by Dr. Milton Metfessel

CHARLES CITY, IOWA, May 21.—Photographing the warm vibrancy of the human voice! Reducing the intimate message of the singing lover or warrior to accurate visual diagrams! Such is a recent marvel of science, produced through the phonophotograph. Not only the sound of the voice, but any musical or other vibration may be reduced to writing by a system as simple as it is accurate. The instrument has been perfected by Dr. Carl Seashore, musical psychologist of the University of Iowa.

In this device there is a thin membrane that vibrates as sound waves strike it. Attached to the membrane is a mirror that trembles, as does the membrane. A shaft of light is thrown upon the mirror, and as it trembles this throws a wavy shaft upon a moving picture film, tracing thereon a pattern of the wave that is striking the membrane. From this film a picture of the wave can be taken.

Experiments have demonstrated that beauty in a singer's voice depends upon what the psychologists who have invented the machine call "vibrato," the wavering quality that prevents a note sung from being just like the tone called for on the staff. This they distinguish from the tremolo, that musicians object to in singing.

Beautiful Inaccuracy

Experimenters with this machine claim that some of the greatest musical artists singing at present do not sing their tones accurately. They make

slight variations from the tone, and in this variation lies much of the beauty of their voices. The experimenters also found that with this method they could draw a line representing the rise and fall of the voice, and have a much more accurate and detailed record of the song than is possible on the usual musical scale. The new scale has thousands of possible notes, with the result that any tone can be illustrated.

An Inclined Plane

The experimenters with this phonophotograph, really an Iowa product, use a scale that might be compared to an inclined plane. On this rise and fall they place any melody that man may sing. They then blend the tones together as singers, particularly the primitive performers of native folk-songs, do.

The machine at present is being used to record the last vestiges of primitive music. These psychologists declare that, while phonographs may be used to record the sounds, only this newly invented musical staff can show what actually happens when the Negro shouts his joy in the cotton fields or the Indian moans the peace or the devil dance chant!

Recording Primitive Songs

Dr. Milton Metfessel, research assistant at the University of Iowa, who has been working with Dean Seashore in musical experimental work for a number of years, has recently returned from North Carolina, where he spent some time photographing the voices of Negro singers with the instrument recently perfected by Dr. Seashore and himself.

He declares that these Negro folk-songs could not be set down on an ordinary music staff. A scale has been devised by the Iowa psychologist which will permit the writing of such primitive music. They believe that it will allow the use of tones now unheard in music, tones that will enrich our music with Indian, Negro and other natural expression that has been difficult to capture.

"The pitch vibrato consists of a rise and fall of pitch of about half a tone six

times a second," concludes one experimenter.

"When the Negro sings, he sings because he loves to, and he 'cuts loose' in a manner that makes the record photograph of his vibrato look like the teeth of a buzz saw."

Dr. Metfessel found that some of the Negro folk-songs were so full of previously unrecorded tones that the music a composer would be compelled to use for it would in no way represent what the Negro actually sang. He found that this same inadequacy of the present musical scale comes out in some of their songs. The new musical scale in its present stage depends upon the phonophotograph.

Dr. Metfessel's recording in this manner of the Negro folk-songs is a part of an effort to preserve the native music of all primitive peoples, recording their songs on the new musical scientific scale.

Negro Music Analyzed

Psychologists believe also that while they are preserving the remnants of the vanishing primitive songs, they are paving the way for a new American music and perhaps for a world art.

A book now published by the University of North Carolina treats of this subject and has a chapter of explanation by Dr. Seashore, inventor of the phonophotograph, and by Dr. Metfessel.

The book, "Negro Workaday Songs" by Howard W. Odum and Guy B. Johnson, contains 250 examples of these Negro songs taken directly from singers in their natural work situations. The songs are current in both North and South Carolina, Georgia and Tennessee, where Dr. Metfessel made his experiments.

The songs are divided into seven divisions—workaday songs or "blues," songs of the "lonesome road," songs of the construction camp, men's songs and minstrel melodies.

There is a discussion of the "blues" and of the psychology of the popularity which these sorrow songs enjoy, not alone among the Negro race but among other peoples also.

The Iowa instructors also discuss the

VARIED PROGRAM MARKS SAN JOSE GLEE CONCERT

Richards' Club, Group of Music-Making Business Men, Under Dr. Richards, Closes Seventh Season

SAN JOSE, CAL., May 21.—The Richards' Club, a male glee club under the direction of Dr. Charles M. Richards, concluded its seventh season on May 11 with a concert in the State Teachers' College Auditorium. This group of music-making business men, in the matter of finesse in artistic conceptions, does exemplary work.

Phyllida Ashley and Aileen Fealy, pianists, assisted with some of their delightful two-piano numbers. Both won praise for the brilliance and artistry of their ensemble work. Numbers by Raff, Chopin, Arensky, Chabrier, Staub, and Strauss were supplemented with charming encores. In addition the two artists played accompaniments for two choruses by Harvey B. Gaul, "At the Hacienda" and "Marching to Meet One Buonaparty." Both compositions with their interesting harmonic treatment, were outstanding numbers in the choral part of the program.

Other choral numbers, of a popular type ranged from "The Waters of Minnetonka" and excerpts from "Robin Hood" and "Lucia di Lammermoor" to Irish and Negro songs, with short compositions by Haydn, Wood, Oley Speaks, and Maunder. Dr. Richards was the accompanist.

The soloists, S. W. Egense, Roy Thompson, Frank Towner, L. J. Carboni, William Pengilly, Ed Ferguson and Claude Argall all did commendable work.

MARJORY M. FISHER.

peculiar tone of the Negro's singing voice that has made his songs, sung by the members of his race, haunting melodies, through an undercurrent of rhythmic sorrow which courses in them. Revelations of these subtle qualities in the Negro voice are only now being discovered by means of the phonophotograph.

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Transcript, May 18, 1927

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Christian Science Monitor, May 18, 1927

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La Presse, May 16, 1927

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NATIVE MUSIC GIVEN BY CLUB IN SEATTLE

Coast Composers Honored at Concert of Philomel Musicians

By David Scheetz Craig

SEATTLE, May 21.—The Philomel Club, now in its fifth season, gave its spring concert under the direction of R. H. Kendrick. An innovation in program material was the exclusive presentation of Pacific Coast composers by this excellent women's chorus. Harold Procter, tenor, was the assisting artist, and Harry A. Burdick the accompanist.

Lois Long (Mrs. Franklin Riker), new to Seattle audiences, sang in recital at the Sunset Club, accompanied by Anna Grant Dall. An enthusiastic reception was accorded her.

A program of Cadman's compositions was given by La Bohème Club at its last meeting. The vocal ensemble under Mrs. Harry Cone sang acceptably.

The Thursday Music Club, at its recent closing concert, presented Mrs. Claude W. Irwin, Paula Liska Ayers, and Mrs. Wendell S. Daggett in the musical portion of the program.

The Ladies' Musical Club heard Nellie Cornish, director of the Cornish School,

speak on "The Music Season in New York."

At the Cornish School, interesting recitals were given by Peter Meremblum, violinist of the faculty, assisted by John Hopper and Berthe Poncy Dow, pianists, in presenting his enjoyable sonata recitals; by Berthe Poncy Dow and Myron Jacobson in two-piano works of brilliancy; by the Cornish School Orchestra, conducted by Peter Meremblum and assisted by Ruth Gordon, pianist.

Alpha Epsilon, honorary musical sorority, presented its talented young members in concert in the Cornish Little Theater. Participating were Margaret Mendenhall, Cecilia Binsfield, Gladys Hershberger, Edith Kendal, Elizabeth Campbell, Fern Shackelford, Amalia Mertz, and Ruth Gordon.

A delightful presentation of Cadman's operetta, "Lelawala," was given by Broadway High School, under the direction of Vera Coleman and Nina Burns.

Martin Halse, baritone; Siri Engman, violinist; and Ruth Wohlgamuth, pianist, recently appeared in a successful concert.

Studios represented in recitals have been those of Jacques Jou-Jerville, Abbie Vern Bissel, Elizabeth Richmond Miller, Paul Pierre McNeely, Jessie Emily Hull, Clifford W. Kantner, Ernest H. Worth Doria McGrath, Gertrude Drumm, and Albert Markus.

Church Music Congress Held in Berlin

BERLIN, May 5.—A Congress for Church Music was a recent feature here under the auspices of the local Academy for this branch of art. The session, brought some vital discussions on problems of style and performance. There were numerous notables in attendance, among the speakers being the noted musicologist, Hermann Abert, and others.

The topic of most interest seemed that of a better training of church musicians, so that the important branch of the art might not suffer from incompetent and mediocre practitioners. Noteworthy was a proposal that the nation should aid financially in this project, as it was deemed not only important to improve artistic grades of performance, but that

a strong factor was the possibility of effecting ethical growth of the people.

The musical features of the congress were in several instances noteworthy. Georg Schumann led the Philharmonic Orchestra and the chorus of the Singakademie in the latter group's 126th performance of Bach's "St. Matthew Passion." Wolfgang Reimann led the Jerusalem Chorus in two performances of the Bach "St. John Passion." The Oratorio Society gave Handel's "Messiah," with the Berlin Symphony, under Stehmann. The Bruckner Society gave a concert of that composer's String Quintet and choral works; including the "St. John Passion" of Heinrich Schütz, the seventeenth century master, and a modern contribution, Max Springer's "Evening on Golgotha." Beethoven's Ninth Symphony made a fitting climax.

Berlin Revives "Prophète" and "La Forza del Destino"

BERLIN, May 10.—Recent operatic events of much interest here were the revival of "Le Prophète," given with Sigrid Onegin as *Fides*, at the Municipal Opera, and a first hearing of Werfel's new German version of "La Forza del Destino" at the State Opera. In "Le Prophète," Mme. Onegin proved a noble-voiced *Fides*. Grete Stückgold was also very effective as the heroine. Erik Enderlein essayed the part of *John of Leyden* with something less of success. The new settings were very effective. Wilhelm Reuss conducted.

The Werfel revision of the Verdi melodrama has moments of melodic effect, notably the scene in the monastery courtyard. Leo Blech succeeded in giving the music a careful study. The chorus, orchestra and soloists co-operated beautifully under his baton. Tino Pattie and Heinrich Schlusnus had the principal male rôles, and Gertrud Bindernagel that of *Leonora*. The scenery by Karl Holy was of fantastic and symbolic type, but was sufficiently true to reality.

The Berlin Singakademie is observing its hundredth anniversary. Founded April 9, 1827, by Karl Fasch, the chorus has since played a notable part in the musical life of the city. The anniversary was marked by a festive session, in which addresses were made by Dr. Georg Schumann, the present conductor, and other notables. In the evening there was a performance of Handel's oratorio, "Israel in Egypt."

Many Programs Given in Centerville's Music Week

CENTERVILLE, TENN., May 21.—Many programs were given in the course of Music Week. On Sunday, May 1, the pastors of the Methodist Episcopal Church South and the First Baptist Church, preached special sermons on music. Each day throughout the week, the following organizations gave programs: the Parent-Teachers' Associa-

tion, the Chautauqua Literary and Scientific Circle, the United Daughters of the Confederacy, the Book Lovers' Club, and the Junior MacDowell Music Club. The Regal Theater had community singing each night. Pupils of Betsy Jane Clagett gave a public recital in the High School Auditorium, on Thursday evening.

Terre Haute Singer Gives Concert

TERRE HAUTE, IND., May 21.—Iota Eta Chapter of Sigma Alpha Iota, presented Verna Carega, dramatic contralto, in a fine program at the third annual spring concert. A highly appreciative audience completely filled the auditorium and was thrilled by the dramatic fire and beautiful voice of the young singer. She is a former Terre Haute resident who, after several years of study under Berta Gardini Reiner, of Cincinnati, is just entering a professional career of great promise. The program, which was well adapted to display the singer to advantage, included numbers from Strauss, Alexander Schnabel, de Falla, Bizet, Loewe, John Alden Carpenter, Pearl Curran, Deems Taylor and Louis Gruenberg. Pauline Brown furnished excellent accompaniments. A reception was tendered Miss Carega after the concert by the S. A. I. at the home of Mrs. Edward Hazeldine.

Invitation Concert to Symphony Donors Ends Lima Season

LIMA, OHIO, May 21.—Closing the third season of the Lima Symphony, an invitation concert was recently given, under Charles L. Curtis, to the donors of the small sustaining fund necessary to the orchestra. As a contribution to the city's musical life, the sixty-five members of the orchestra, play without financial re-embursement. Expenses of the orchestra are therefore limited to the purchase of music and other such incidentals. H. E. H.

VAN WERT, OHIO.—The first May Festival of the Marsh Foundation School was held under the supervision of Hazel Gleason, supervisor of music at the Foundation. H. E. H.

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WHERE MUSICIANS AND OFFICIALS MEET

Photo by Washington Star

District of Columbia Commissioners Greet Civic Concert Organizers and John Finley Williamson, Conductor of a Program in Which Over 600 Sang. Reading from the Left, They Are: Front Row, W. E. Braithwaite, Chairman in Charge of the Concert; Commissioner Bell, Mr. Williamson, Chairman of Commissioners Dougherty; Commissioner Taliaferro, Mrs. Williamson, and Esther Linkins, President of the District of Columbia Federation of Music Clubs. Back Row, Thomas Moss, Herndon Morsell, Karl Holer, Adolf Torovsky and Beulah Holmes

WASHINGTON, May 21.—The civic massed concert, an event novel in being one of the first occasions for choirs from churches of various denominations and creeds to participate in one huge ensemble group, in association with secular choral bodies, was held in the Central High School last Wednesday evening. Over 600 local singers took part.

The concert, sponsored by the District Federation of Music Clubs, which Esther Linkins directs, was under the joint auspices of the Federation and the Washington Church Music Council.

Massed choirs from churches of the same denominations have appeared in concert before in this country, but this is believed one of the first interdenominational concerts. This also applies to the class work in choral conducting and directing held by John Finley Williamson, conductor of the Dayton Westminster Choir, supplementary to the civic massed concert of last week. Practically 100 choir leaders and others interested in this city's choral development have been attending these classes. Mr. Williamson's first lecture to his class was entitled "Physical Development and Tonal Beauty." In this he described the strictness of the regulations governing entrance into his Westminster Choir, regarding proper weight for height, regular exercises, proper diet, and correct tone production, enunciation and pronunciation.

A male choir opened the program with three numbers. These included the "Integer Vitae" of Flemming and "The Lamp in the West" by Parker, sung a cappella and without copy. The "Worship of God in Nature" by Beethoven was given with an accompaniment played by Grace Harmon on the piano. The women's chorus sang Nevin's "Nightingale's Song," "Homing" by Del Riego, "Love's Benediction" by Silver and the "June Rhapsody" of Daniels. The Silver music was given a cappella. The choirs combined for a group in which were a "Gloria" of Mozart, "God so Loved the World" from "The Crucifixion" by Stainer, "The Radiant Morn Hath Passed Away" by Woodward and the "Hallelujah Chorus" from "Messiah."

Speaks of Leadership

All these numbers were sung with thrilling beauty of tone and with a feeling that awakened intense enthusiasm. Mr. Williamson responded to the "stir in the air" by turning to the audience before the last group of songs, and saying: "The world looks to a cultural leadership from Washington. The soul of this leadership is more important than all else. All over the United States cities pride themselves upon assembling a choral group which reaches 300 voices. Tonight, in the National Capital, you have brought together over twice that number. I pay tribute to the leaders who have brought this about, to the leaders who have prepared these singings, who have been under my direction

for only two rehearsals, and whom I found so quickly responsive and so harmoniously organized."

Karl Holer was the accompanist for the Women's Chorus. Adolph Torovsky was the accompanist for the mixed group; and, with Thomas Moss at the organ, gave a magnificent background for the "Hallelujah Chorus." The Marine Band Brass Quartet played two groups.

Among the organizations participating under the baton of Mr. Williamson were: the Glee Club of the Women's City Club; Glee Club of the Burrell Class; George Washington University Glee Club (girls); Chevy Chase Women's Club Chorus; Y. W. C. A. Glee

Organists Will Meet in Washington

WASHINGTON, May 21.—The sixth general convention of the American Guild of Organists will be held here, on Tuesday, Wednesday, Thursday, June 28, 29 and 30, with the District of Columbia Chapter as hosts.

Club; Tuesday Evening Music Club; Wilson Normal Glee Club; Chaminade Glee Club; George Washington Men's Glee Club; Columbian Male Quartet; Imperial Male Quartet; Interstate Male Chorus; Chevy Chase Chanters; Maryland University Glee Club; Vienna Music Club; Cecilian Singers and Lyric Trio. The church choirs taking part were the Kellar Memorial; Lincoln Road Methodist Episcopal; All Saints' Episcopal; Chevy Chase Epiphany; Sherwood Presbyterian; Rockville Methodist; Christ Episcopal of Rockville; National Memorial Baptist; Calvary Baptist; First Congregational; Vermont Avenue Christian; Christ Church (Catholic) Georgetown; Maryland Avenue Baptist; Takoma Park Presbyterian; Sixth Presbyterian; Gunton Temple; Mount Vernon Place Methodist; St. Alban's; Church of the Ascension; Esther Chapter Choir, Order of the Eastern Star.

For several weeks past, preliminary rehearsals with various groups of the participants have been held by W. E. Braithwaite, chairman of the local committee in charge of the concert, B. L. Goodyear, Herndon Morsell, and Thomas Moss. At least, two rehearsals with each group had likewise been held by Mr. Williamson.

The members of the joint committee for the concert, on the previous Thursday afternoon, had presented Mr. Williamson and his wife, to the District Commissioners, who were photographed with them on the steps of the Municipal Building.

DOROTHY DE MUTH WATSON.

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CONCERTS IN BALTIMORE HAVE ARTISTIC CHARACTER

Treble Clef Club Gives Program With Excellent Results—"Vignettes from Opera" Are Much Enjoyed

BALTIMORE, May 21.—The concert given by the Treble Clef Club on May 19 in Catherine Hooper Hall, Goucher College, proved that the conductor, Eugene W. Wyatt, has this group of singers under excellent control. Accurate pitch and clean attack were noticeable in presentations of interesting choruses by A. Walter Kramer, Deems Taylor, Alfred Silver, H. Clough Leichter, Marshall Kernochan and Victor Saar. Walter Linthicum, baritone, and Frederick H. Gottlieb, flutist were the soloists. George Bolek and Mrs. Charles K. Edmunds assisted at the piano. Mrs. E. P. Keach, Jr., is the president of the Club.

Under the auspices of the Woman's Guild of St. Michael and All Angels Church, Frank Bibb presented "An Evening of Vignettes from Opera" May 17. The program was given with stage accessories, and was much enjoyed. Those participating were Virginia Fox, William Lester, Melva Forsyth, Emma Baum, Zelma Russ, Bess Perry, Helen Henderson, Laura L. Brown, Anna Greene Sachs, Estelle Dennis, Dorothy Hymes Falconer, Ruth Sauerwein,

Edith Gwinn, Mary Finnessey, Nils Falkman, J. Fred Roming, Louise Schroder, and Walter Linthicum. Assisting these singers were Frederick Gottlieb, flutist, G. Thompson Williams, organist, and members of the choir of the church.

Benjamin Steinberg, a youthful violinist, appeared in a recital at the Maryland Casualty Auditorium Tuesday evening on May 17. The program was ambitious and aroused the attention of the audience.

Ashland Musicians Give "Prince of Pilsen"

ASHLAND, WIS., May 21.—A contribution to National Music Week was made by Ashland musicians with performances of "The Prince of Pilsen" in the Royal Theater. The director was Frederick Schweppe, dean of voice of Northland College. Stacey Greene and Irving Winslow, heads of the piano and violin departments, acted as accompanist and leader of the orchestra. Frederick Schweppe sang the rôle of the Prince; John C. Chapple was Hans Wagner; Helen Nystrom, Nellie; Mrs. Maytor Hoppenyan, the Widow, and Howard Garvin, Artie. Two performances were so successful that a matinee was added. The production was under the auspices of the Wednesday Music Club, of which Agnes Benoe is president. V. B. S.

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Artists Who Specialize in Lieder May Spoil Effect by Using Too Large an Auditorium, in Opinion of Povla Frijsh—"Real Art Is Always Abstract," She Adds

POVLA FRIJSH, the well-known Danish lieder singer, passed through New York recently on her way back to Denmark for a summer's vacation after a busy winter of concerts in this country. Caught on the wing, so to speak, Mme. Frijsh took the opportunity to say a word or two on the subject of halls and their relation to programs and to singers.

"Why artists who specialize in lieder," said Mme. Frijsh, "want to spoil what would otherwise be interesting and artistic recitals of songs by giving them in huge halls, is something I never can fathom. Lieder singing is, by its very essence, *intime*, and if you try to be intimate in a vast space, you simply end by being diffuse and uninteresting. If for reasons other than mere choice, a large place is necessary, your selection of songs for your program is distinctly circumscribed and you must omit the fine and varied choice.

"Recently I had an admirable illustration of this. I was in a city in the Far West where a popular artist was giving a recital in a hall seating 12,000. I sat in the sixth row and heard some Bach, Handel and Schubert done with great artistry and perfection. I had to leave before the program was over, so I stood near the door to listen to a few more numbers. Such a contrast! What had been exquisite beauty close by, at a distance was simply nothing at all. You couldn't hear any phrasing, any pianissimo and, indeed, you could only hear a tone every now and then. I asked my-

self why all these people were there at all unless it was just to say they had heard this particular singer. There was certainly no musical or artistic stimulation. It was just as though someone were to hang a miniature on the wall at the opposite end of a long room and then say, 'See, what beautiful detail!'

"Can one ascribe this sort of thing to anything except a desire to rake in dollars? If so, is it reasonable, is it artistic verity for a person who *can* sing so delicately and so deliciously to put money above everything else, or is it just malpractice? If the bank-account is the all-important thing, why could not the artist give the same program twice over in a smaller hall? You might say that that isn't done here, but then, why isn't it? Nothing is more foolish than slavish adherence to custom.

A Fine Auditorium

"With the passing of Aeolian Hall in New York, it is a problem for singers to find a suitable auditorium in which to sing. Theaters, I do not consider suitable in any way on account of the excess of upholstery which tends to deaden the resonance to too great a degree. Fortunately I have found exactly what I need in the charming auditorium of the Engineering Society and next season I shall give all my recitals there. The hall is not quite up to the ideal seating capacity of 1000, but it is nearly enough, and both architecturally and acoustically, it leaves nothing to be desired. The atmosphere is like that of the Continental halls.

"You see, to come back to the question of size of halls, there are two main elements in projecting a song. One is the spirit of the song itself which reflects the idea of the composer made tangible in the music itself, and the other is the individuality of the artist who is singing.

"Real art is always abstract, has always been abstract. That is why so



Povla Frijsh on a Vacation in Her Native Denmark

many would-be artists fail. They cannot realize this. The present age, however, is one in which that vague thing known as 'personality' is literally worshipped. But in many cases, what its worshippers are excited about is not personality at all but merely the ability of the artist to transmit the ideas of someone else. They are admiring the perfect tuning of the instrument and all the time they think that it is the instrument itself which they are impressed by.

Repeating Songs

"I should like to say a word about repeating songs. Often, when a song has met with especial approval, the audience will not let you go on until you do repeat it. Personally, I think it is a mistake to repeat *intensely dramatic songs*. If you do, you simply take away their power. With songs that are light and gay or descriptive, it is another matter, and I see no reason for not repeating them if your audience demands it. If the songs are unfamiliar to your hearers, you are doing a service by making the songs familiar. The principle and the art are the same, repetition or not. It is merely that while the frame is identical, the picture is different.

"Bear in mind, the more you sing, the better you sing. There is nothing so inspiring as the public if they like you. While you are singing, I mean, during the years that you are singing, live for that alone. Work, work and work again—and do nothing that can possibly disturb you or take you out of the atmosphere of work!"

JOHN ALAN HAUGHTON.

"Singing Vikings" Leave for American Tour

The Swedish National Chorus, the "Singing Vikings," is on its way to America after a final concert in Stockholm on May 17, at which a presentation was made by the Swedish Flag Day Committee, according to an Associated Press dispatch. The chorus of fifty male singers was scheduled for another concert the following night in Gothenburg. They are due in New York on May 31, and will be heard in a concert on June 1, later making a six weeks' tour which includes thirty-seven cities to the Pacific Coast. The tour is being conducted for the benefit of the Swedish Sanatorium in Denver.

San Jose Music Study Club Appoints Officers for Next Season

SAN JOSE, CAL., May 21.—The San Jose Music Study Club completed its year's business with the election of officers for the coming season. Mrs. R. K. Sword, vice-president for the past two years, was elected to the presidency; Mrs. Homer de Wit Pugh, vice-president; Frances Dutton, recording secretary; Evelyn Tantau, corresponding secretary; Mary W. Hayward, treasurer; and Mrs. Rudolph Blauer, Mrs. Charles McKenzie, and Mrs. Olga Braslan, the membership committee. The program was devoted to German music with Frances Dutton as chairman. Her excellent paper was augmented by illustrations given by Jennie Eichwald, soprano, with Mrs. Charles McKenzie as accompanist; and by Augusta Schroeder Breckelbaum, pianist. M. M. F.

GLEE CLUBS CONVENE IN PORTLAND EVENT

Contest and Mass Concerts Held by New England Organizations

PORTLAND, ME., May 21.—A coast-to-coast development of the male chorus movement within thirty days was exemplified by the convocation of New England Glee Clubs on May 21. This gathering of musical clans was preceded by a similar one of seven clubs of the Hudson River Valley at Kingston, N. Y., on May 18, and by a meet of four Michigan clubs at Flint during National Music Week, and a joint concert by four California clubs at Stockton a few days previous to that.

In the Portland event there was a contest between seven clubs and a mass concert by those of several others, members of the New England Federation of Men's Glee Clubs. The Michigan and California gatherings were district assemblies of the Associated Glee Clubs of America. To be added to the above is a concert during National Music Week in Salt Lake City by four Associated Male Chorus.

Governor Brewster gave the official endorsement of the State of Maine to the movement by awarding the prizes to the winners of the contest at Portland. The three prize winners were the clubs which had stood highest in the previous contest of the Federation, at Quincy, Mass., but in a different order. Winner of first place was the MacDowell Male Choir of Springfield, conducted by Arthur H. Turner. Second place went to the Highland Glee Club of Newton, D. Ralph MacLean, conductor, which had also been the runner-up in the previous year. The third prize was won by the hosts of the gathering, the Portland Men's Singing Club, Alfred Brinkler, director.

Adjudicating the contest were Raymond C. Robinson, Leo Rich Lewis of Tufts College and Edward Wass of Brunswick College, the latter of whom officiated in the unexpected absence of Malcolm Lang of Boston. It was these judges who had chosen the prize song, "City of Chow," by Granville Bantock. In addition, each club sang a number of its own choosing.

Besides the winners, the entries were the Beverly Men's Singing Club and the Wollaston Glee Club, both conducted by James W. Calderwood; the DeKoven Glee Club of Lynn, under Arthur B. Keene; and the new Parker Glee Club of Auburn Lewiston, under Allen S. Winslow. Observers noted a higher standard of singing by the various clubs as a result of their association in the joint movement.

Some 600 voices were merged in the mass chorus, which sang in the evening at the City Hall under the direction of Will C. Macfarlane, who here returned to the scene of his former triumphs as municipal organist and first conductor of the Men's Singing Club. With Dr. Macfarlane as guest conductor, the chorus sang with the thrilling volume and tonal color now familiar to those who have attended the various joint concerts of the Associated Glee Clubs. The latter organization, by the way, sent a greeting of congratulations to the New England singers through its former secretary, Kenneth S. Clark, who gave a brief talk to the chorus at its rehearsal, appearing in the place of its president, Clayton W. Old.

Presiding over the meeting at Portland was Herbert J. Gurney, president of the New England Federation. Fred Lincoln Hill and Karl Fwitzer were the pianists for the joint concert, with Alfred Brinkler at the organ.

Elections Are Held by Portland Club

PORTLAND, ORE., May 21.—The following will hold office in the Monday Musical Club for the coming year: Mrs. W. I. Swank, president; Lucile Wade Warner and Mrs. Fred Jewett, vice-presidents; Mrs. Ward Meyer, Mrs. Will McCurry and Mrs. Scott Kent, secretaries; May Ross Walker, Federation secretary; Mrs. Louis Ruhl, treasurer; Mrs. L. W. O'Rourke, librarian; Mrs. James Bruce, auditor; Mmes. B. B. Banning, George Watts, Philip Blumauer, J. T. Leonard, George Meyers, Raymond Armstrong and Helen Bicknase, directors. J. F.

A



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[Continued from page 3]

about thirty voices, Chanteurs de Saint-Dominique.

The participation of the Hart House Quartet was in connection with the most sophisticated detail of the Festival, the performance of chamber music based upon folk melodies, but designed to represent formal art as distinct from arrangements designed to preserve the integrity of the folk tunes. These formalized numbers included Paraphrases on two chansons, "Joli coeur de rose" and "Dans Paris il y-t-une brune," especially composed for the Festival by Leo Smith; and two sketches by Dr. MacMillan based on "Notre Seigneur en pauvre" and "A Saint Malo beau port de mer." There was also the first movement of a Sonata for 'Cello and Piano which had as its thematic keelson, "Dans les prisons de Nantes," by Oscar O'Brien, played by Boris Hambourg, of the Hart House Quartet, with the composer at the piano. This was all attractive music, with that of Dr. MacMillan having the most of technical resourcefulness and individuality. The second of his two sketches was a particularly effective whimsy, a lively and racy boutade that united a vigorous modern style of writing with a deft preservation of the spirit of the "Saint Malo" tune, which was here banded through various transformations. The folk song on which the second of the Leo Smith paraphrases was built, was heard also in its most elemental form, when sung unaccompanied, lumberjack fashion, by de Repentigny. The contrast, yet with its measure of similitude, was an altogether interesting one.

Bardic Flavor

Quite appropriately, the Festival began with the singing of French Troubadour songs by Rodolphe Plamondon, a Canadian artist credited with having made a special study of this music during his operatic and concert activities in Paris. Accompanied by the Hart House players, he gave the requisite bardic flavor to lays of Rambaut de Vaqueiras, Thibaut de Champagne, Le Chatelain, de Coucy, Bernard de Ventadour, and an "auteur inconnu." Cécilia Brault sang with like success a Rondel of Adam de la Halle, as well as some of the "Chansons populaires du Canada." Mme Gaultier gave further exposition of these latter with a style particularly sympathetic to them, and the well-schooled Saint-Dominique Singers had among their numbers the irresistible "Gai lon la, gai le rosier." A detail of Mme. Gaultier's songs were viola parts composed by Marion Bauer and played by Milton Blackstone.

The troubadour influence, as stressed at the outset of the Festival manifested itself recognizably in some of the songs of Saint-Laurent and de Repentigny, the same ornate, melismatic treatment of syllables, particularly in love songs, illustrating how medieval devices had been handed down through generations both in Old and New France. Less directly associated with anything characteristic of the music of French Canada, were the madrigals and part-songs sung by the Music Maker Singers. These, however, were a source of needed variety, and were delightfully presented by the seven women of the ensemble, who appeared in costumes of the sixteenth century. J. Campbell McInnes directed them. Whether their numbers, accredited to Claude le Jeune, Clement Jannequin, Josquin des Prés, Claude Goudimel and Guillaume Costeley, can take rank with the finest of the English madrigals, or those of Monteverdi, is perhaps a question of racial predispositions. But the closeness of the feeling between the French and English music of the day is recalled by the not too doleful circumstance that des prés was no stranger to the ears of Henry VIII's court, since Anne Boleyn "doted on his compositions." Limitations of space prevent any but the most casual reference to various other details of the Festival. Mme. Dusseau's beautiful singing of some of the Chansons on Saturday evening cannot be permitted to pass unmentioned. Marchand and Plamondon, in French and French-Canadian numbers at the Sunday concerts, afternoon and evening, made music of a distinctive racial appeal to which Mme. Gaultier's Eskimo and Northern Alaskan songs were an ethnological contrast. McInnes, in songs of a ballad character, sung in English, supplied still another aspect of the traditional airs, and one closer akin



J. Murray Gibbon

to the Scotch and English narrative songs preserved in rural districts of the United States.

Gregorian Service

A Gregorian service in Basilica was another source of gratification to the festival pilgrims housed in Chateau Frontenac; nor was it entirely sacrilegious of them to enjoy the more keenly, after hearing this service, the gaily impudent parody on things Gregorian (though possibly the long line of folk singers who have passed it on never thought of it in that light) which de Repentigny, the woodsman, and Bédard, the farmer, sang, in a grotesque antiphonal duet, at the Saturday night concert, with words never intended to be heard within close proximity to any altar of the church.

Prizes for Next Festival

At the concluding concert of the festival on Sunday evening, Mr. Gibbon stated that prizes to the value of \$3000 will be given for competition in connection with the second festival to be held in Quebec next May.

These prizes are the gift of E. W. Beatty, chairman and president of the Canadian Pacific Railway. They are for musical compositions based on French-Canadian chansons populaires and folk melodies. The prizes will be:

- (1) \$1000 for a suite or tone poem for small orchestra, not to exceed twenty-five instruments, and not to last over thirty minutes.
- (2) \$1000, divided into \$750 and \$250, as first and second prizes for a cantata introducing French-Canadian chansons populaires. The \$750 is to be divided, \$500 being given for the music and \$250 for the libretto; and the \$250 to be divided into \$150 for the music and \$100 for the libretto.
- (3) \$500 for a suite for string quartet, not to last over twenty minutes.
- (4) \$250 for a group of arrangements of four chansons populaires for male voices.
- (5) \$250 for a group of arrangements of four chansons populaires for mixed voices.

The last two prizes, 4 and 5, are confined to Canadian composers, the others are open to international competition. The names of judges and further particulars will be given out at an early date.

Washington Organists Hold Elections

WASHINGTON, May 18.—The District of Columbia Chapter, American Guild of Organists, has elected the following officers for the year 1927-28: Dean, Rolla G. G. Onyun; sub-dean, J. Edgar Robinson; secretary, Mary M. Wilkins; treasurer, Mrs. G. E. Warfield; registrar, Mrs. J. M. Sylvester; executive committee, Mrs. E. D. Cummings, Karl Holer, Adolf Torovsky; auditors, Mrs. J. Shera Montgomery, Edith Athey. Fourteen new members were elected.

A. T. M.

Chicago Artists Sail for Europe

CHICAGO, May 21.—Cara Verson, pianist, and Vera Cory, accompanist, will sail for Germany from New York on May 28 on the Drottningholm. Miss Verson gave a concert at the State University, Vermillion, S. D., on April 30, with the Barrère Little Symphony.

Salt Lake Organizes Symphony Orchestra

SALT LAKE CITY, May 21.—A new orchestra of high purpose has been formed with the title of the Salt Lake Orchestral Society. It is hoped that a large symphony orchestra will be the outgrowth of this organization, which gave its first performance in the Salt Lake Theater on May 18 very successfully. This orchestra, which is composed of the best local players, is under the direction of Albert Shephard.

VIOLA BROWNING HYDE.

PEABODY GIVES AWARDS

Fifty Baltimore Students Pass Requirements for Teachers' Certificates

BALTIMORE, May 21.—Fifty students of the Peabody Conservatory, representing fourteen States, have been announced by the director, Harold Randolph, as having successfully passed the required examinations for teachers' certificates. They will be awarded the prizes on Friday evening, May 27. Lawrason Riggs, president of the board of trustees, will present the certificates, and also the diplomas, which have been awarded to Loretta Lee, Agnes L. Garrett and Richard S. Goodman. Those receiving teachers' certificates are:

Piano—Gladys W. Alligood, Grace N. Allison, Lois I. Barnard, George Kent Bellows, Yvonne Biser, Mary Adaline Chambers, Margery B. Corn, Helen Margaret Flick, Richard S. Goodman, Margaret B. Hall, Anna Bernice Harris, Violet Linnea Hertman, Ruth Henrietta Hutzler, Ethel Agnes Iglehart, Dorothy M. Kern, Gertrude Kind, Bessie H. Lippy, Helen MacGraw, George Gallaway Messick, Margaret Ellen Morton, Elizabeth F. Oppenheim, Josef B. Privette, Emory Aldred Ross, Jr., Anne Elizabeth Rountree, Zelma Russ, Chrystal H. Rutherford, Maurice C. Sater, Della Viola Weber, Sarah Esther Wiley, and Isabelle Dolores Wine. Organ—Julia Siems. Violin—Buell Agey, Anna Ruth Crosby, Pearl May Gersow, and Corrienne Wagoner. Cello—Winifred Hudson. Voice—Esther E. DeArman, Wilhelmina Guttenson, Elma Elvora Reitz, Margaret Sloan, Susan Adger Williams, and Doris Wright. Harmony—Eunice Martien Apsey and Emily Leigh Clark. School Music—Esther Elizabeth DeArman, Mary Emily Chenault, Clara Rieder, Beatrice Sledge, Margaret Sloan and Sarah L. Stulman.

SPRINGFIELD ENDS SYMPHONIC SEASON

Orchestra's May Festival Concert Is Climax to Music Week

SPRINGFIELD, ILL., May 21.—The May Festival concert of the Springfield Civic Orchestra in the State Arsenal provided a climax to the National Music Week celebration in this city. As the final concert of the series, it well measured up to previous performances.

Under the baton of Wallace Grievess, the orchestra opened the program with the Overture to "Oberon." The Allegro was taken in spirited style, with dash and verve. The French horns were heard to special advantage in the *Adagio*.

Arthur Hartmann's Suite, "Impressions from the Balkans," was the novelty on the program. The work elicited much favorable comment from the audience.

Always welcome on orchestral programs, the "Elegiac" melodies by Grieg again proved their popularity with Springfield audiences. The concert was concluded with "The Southern Cross" Rhapsody of Lucius Hosmer. The work, which usually is well received on a popular program, provided a fitting finale to the evening. In spite of its schedule of two concerts immediately preceding, the orchestra was in excellent form in this final concert of its season, and followed Conductor Grievess with spirit and precision throughout.

A feature of the program was the work of the Children's Festival Chorus of 500—all grade school pupils, under the direction of M. Frances Chatburn, supervisor of music in the Springfield schools. Under the efficient leadership of Miss Chatburn, the chorus presented Harvey B. Gaul's "Spring Rapture." The orchestral accompaniment contributed a colorful background. It was an unusual example of the work of the music department in the public schools, a real evidence of its constructive policies and thorough work.

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Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York.

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 PARIS: "Le Courrier Musical," 32 Rue Tronchet.
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SUBSCRIPTION RATES (Including Postage)
 For the United States, per annum.....\$5.00
 For Canada.....6.00
 For all other foreign countries.....6.00
 Price per copy......15
 in foreign countries......15

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NEW YORK, MAY 28, 1927

THE VALUE OF TESTS

THOSE who are impatient with all attempts at the quantitative measurement of aesthetic responses to artistic stimuli have little respect for the compilation of laboratory tests and measurements. They regard the tables of figures relating to absolute pitch, rhythmic sensibility and melodic memory as data having no essential bearing on the appreciative capacity of the individual or on the musical training of the young. But those who, on the other hand, are concerned directly with the teaching of music, particularly in the public schools, believe that eventual benefit will come from systematic research. This attitude is made clear in the report of the National Research Council of Music Education completed at the Dallas meeting this spring.

"Our school system," the Council declared, "exists for the purpose of making the child different from what he would be if it were not for the influence of the school. The function of tests and measurements applied to the school is to ascertain what the capabilities or talents of the children are, to decide what changes or developments should be made in these, to discover to what degree these changes have been brought about, and to formulate means by which desirable changes may be produced. Just in so far as the schools, and the teachers, make desired changes in the children, are the tests justified.

"While it is true that the scientific, quantitative measurement idea is being applied to all phases of life, and that many educational leaders tend to think of progress in quantitative terms, it is by no means certain that this is descriptive of what we

actually desire to accomplish. Life may be more a question of being than it is of knowing or doing. If such is the case, psychology must have to do not only with the cognitive processes but with feeling or affective processes. Wherein do we find the essence of music? In questions about technical matters, or in the impulse which led to creation and the effect which production has had upon those who listen to or perform music? In music instruction, is the main end a subjective experience which seems incapable of measurement? If it is, may we still say that, however deep any experience may be, it will still have some objective manifestation and hence can in some way be measured?

"The testers themselves are often misunderstood. They meet with the same objection which was practically always met with during any attempt at measurement; namely, the belief that in some way we are going to set up a fatalistic theory of life—one of complete pre-determination. Just because we measure a child and find that he is poorly endowed musically, is not necessarily to put forth an edict that he can do nothing in music. It is rather to say that here is someone who has not the power of carrying on certain tasks.

"In this one idea of the measurement of native talent in order to adapt wisely the work which should be required of children, we might have a sufficient reason for the entire movement. No subject has been taught under such adverse conditions as music. Anyone who has been in the schools knows that there is constantly a small percentage of children who either receive a much larger proportion of time than numerically they are entitled to, or are constantly dragging down the accomplishment of the group as a whole to a standard which must be discouraging for those capable of doing better.

"Tests are not to be conceived as aiming to pick out a few talented children so as to show them special favors, but as aiming to evaluate the powers of all the children so that they be differentiated in regard to the instruction they are to receive.

"It is surely to be hoped that there will be developed in time some reliable and helpful tests which shall give facts regarding the musical endowment of a person and which will show what he is capable of doing. Undoubtedly this will be followed by achievement tests which will measure how well he has utilized what powers he has and how he has expanded and developed by means of instruction. As a result of these tests, which are now only in their infancy, we may be able to improve our music teaching greatly by definitely focusing on what things we ought to do, what things are feasible, and then seeing how effectively we have worked. The test and measurement movement should mean a stabilizing, a systematizing and a rendering of music education much more pleasant and agreeable.

"One caution must be written very large—we are just at the beginning of this movement in relation to music. We, like all other Americans, are prone to want results in a hurry. We wish to know right away where we can get the test that will measure everything desired and will point the way to a method of remedying our defects. No test yet made attempts to cover all aspects of school music teaching. Any supervisor's work will be adequately tested only when his entire field of endeavor is considered. The process is a long and tiresome one. What is needed is continuous, open-minded, fearless study and experimentation.

"Eventually we may expect to obtain help toward that end which is the sole justification for all tests and measurements—the improvement of music education. And let it be emphatically stated that under the term music education are to be included not only those factual and easily measured aspects which have been discussed, but also those inner and more intangible aspects, as yet practically unmeasured and even uninvestigated by our educators, which are potent for the enrichment and improvement of human life."

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Soprano Is Ocean "Commuter"

Elisabeth Rethberg recently started on the first lap of a quite extensive summer of ocean voyaging, in the course of which she will cross the Atlantic four times to fulfill engagements in America and in Europe. The Metropolitan Opera soprano is shown as she sailed to sing with the Amsterdam Concertgebouw, under Willem Mengelberg, and in a series of guest engagements, as *Agathe*, *Sieglinde* and *Aida*, at the Dresden Opera. Many bouquets were flung upon the stage at her first reappearance in her home city. She will return to sing at Ravinia for the third season, after which she will take a brief "jaunt" back to Europe for a vacation before returning to the Metropolitan this autumn.

Ney-Hoogstraten—Willem van Hoogstraten, who will shortly return from Germany for the summer Stadium concerts which he will conduct in New York, whiled away some of his holiday time in Berlin. There he conducted in a concert by his wife, Elly Ney. Mme. Ney presented to Berlin for the first time a new *Toch Concerto*. The concerto had a marked success, cabled Mr. van Hoogstraten. Mme. Ney will play the novelty in America next year, it is anticipated.

Mérö—An interesting adventure in composition has been absorbing the attention of Yolanda Mérö, who will open her next season with the Worcester Festival on October 7, as soloist with orchestra. Later in the month, Mme. Mérö is to appear in a pair of concerts with the Cleveland Orchestra. Her "Capriccio Ungarese" will have its first performance some time during the season. It is a work for piano and orchestra, in which she will probably appear as soloist.

Hess—Myra Hess may probably appear as an accomplished chauffeur when she arrives for her next fall tour, states her manager, Annie Friedberg. The pianist has just bought a little car, which might be described as a "flivver," and is becoming very much interested in its operation. She says that it is necessary to concentrate quite as much on the clutch and wheel as in performing a modern piano piece. Incidentally, Miss Hess is preparing some interesting new works which she expects to present at her first New York recital next November.

Kreisler—From Madrid, where Fritz Kreisler recently gave a concert, come reports of some opinions on modern music which the noted violinist gave to the local press. Among other things, Mr. Kreisler said: "I believe that modern music has not yet achieved a definite character. There is much that will have an influence on the future, but only that will endure which proves a firmly individual phenomenon. Although I see signs of this, and I believe in the works of Scriabin, Stravinsky, Ravel and De Falla, a nucleus of modern music has not yet crystallized. I am intimately acquainted with Schönberg, and I believe him in earnest, but I must confess that I do not understand him. Perhaps that is my fault."

Spalding—Albert Spalding, now on a tour of the principal European cities, has made twelve appearances as soloist with symphony orchestras. He was heard at the Beethoven Festival at Hamburg on May 1, with Dr. Carl Muck conducting. His list of recital engagements included three recitals each in Paris, Vienna, The Hague, and Helsingfors, and two each in Berlin, Budapest, Copenhagen, Rome, Warsaw, Oslo, Monte Carlo and Amsterdam. Mr. Spalding will return to America on May 28, and will divide his summer vacation between Great Barrington in the Berkshires and Monmouth Beach, N. J. He is booked for five summer concerts during the months of July and August.

Point and Counterpoint

By Cantus Firmus, Jr.

Why Not a Mystery Opera?

THE prevailing rage for mystery plays, in which the innocent person is unfairly suspected by the audience of having committed a murder, while the Boy With the White Hat goes scot free until just two seconds before the final curtain, when he is proved to have done it, prompts a desire in our breast for a suitable mystery opera to be given next season. Midway in the opening chorus, a shot could ring out from the topmost gallery, said shot to be the signal for ushers to rush up the aisle singing "Stay your Hand" from "Pinafore" in six parts. Leaping lightly over the heads of conductor and orchestra, these important functionaries (all clad like policemen, of course) should then place all the choristers under arrest, the while forbidding critics to leave the house until the guilty person be apprehended.

Critics should next be summoned to the stage and questioned by the principals as to what they know about music. Any soprano suspected of having a rival would be liable to severe gruellings by the aforementioned rival's press agent, and tenors should be put under oath as to their honest opinions of each other and of the composer who only wrote one aria for them in the progress of three whole acts. Baritones and basses would sit and brood over their wrongs as the house detective went through their pockets in search of notes they forgot to sing when the heroine bent her knees before them in supplication for mercy.

Modern Scores Help

Of necessity, all these actions and reactions, not to mention sundry grumblings on the part of stage hands who always enjoy wrecking the palace of the Duke immediately the curtain descends and who are delayed in functioning as usual, should be accompanied by appropriate rumblings from the brass and squeaks of terror from the fiddles. For such purposes many modern scores will be found immensely valuable. Electricians can devise new and startling changes of the Twilight that falls on the Gods to give atmosphere; and when the prima donna sings "Deh, vieni," the burly Inspector from Headquarters may explain to her that no one will be allowed to explore the garden except under his direct and personal supervision. After several hours of such, it will be time for the patient men who take tickets at the door to enter and announce that the only person killed was an enthusiast who audibly hummed the melody of the Second Act Aria while the star was singing it, which will be pronounced by all and sundry no murder at all, but a kind deed, well calculated to benefit all humanity.

Another Fairy Tale

ONCE there was a little girl who grew up to be a famous prima donna. Managers from all over the world camped in person on the doorsteps of her palatial house hoping to get in and offer her contracts, and she had more offers from authors who wanted to write her confessions than you could shake a stick at. But she was always dumb if asked for an interview, until just before

she made her first farewell appearance, and then she gave out a statement to the Press explaining the secret of her super success.

"I have never," she said, "indorsed a piano or a vanishing cream. I have steadily refused to have my photograph taken. I have always objected to curtain calls, and resisted encores on every possible occasion. Never have I quarrelled with a fellow artist, and when flowers are handed to me over the footlights I invariably ask the ushers to give them to some one else in the company. I abhor publicity, and to this and the factors already mentioned, plus the circumstance that I simply could not bring myself to sing before a crowned head in Europe, I attribute what the critics are kind enough to call my success."

Cleansing Art

FROM *Punch* we clip the following piece of eminently risible common-sense:

"Sir Henry Coward says 'Sing the loudest when things look blackest.' If the scene is your bath, soap is also a good corrective."

ANOTHER comment of *Punch* is no less pertinent:

"Without the flutter of an eyelid she (the modern girl) discusses questions that would make her grandmother sing through the ground with shame."—*Canadian Paper*.

"This should make her grandfather turn in his grave."

FINALLY there is this, from the same source:

"Mr. —, Borough Meteorologist, reports today: Outlook, unsettled, cloudy, possibly some rain, first-class musicians."—*Seaside Paper*.

"The last feature suggests the possibility of some wind."

Half-Nelson

FLAT: "Do you play the piano by ear or by note?"

Sharp: "Neither. I get it down and play it by brute strength."—*Standard Player Monthly*.

THE quickest dismissal known in opera is that of poor *Gilda*, who gets the sack without any warning whatever.

Present," by Aphorpe; "A Critical History of Opera," by Elson; "The Opera," by Streetfeild; "Aspects of Modern Opera," by Gilman. Narrative: "The Standard Opera Glass," by Annesley; "The Standard Operas," by Upton; "A Book of Operas," by Krehbiel; "A Guide to the Opera," by Esther Singleton.

???

Mendelssohn's "War March"

Question Box Editor:

Will you please tell me if Mendelssohn's "War March of the Priests" is just an independent short piece or does it belong to some longer work?

Mrs. J. H. E.

Cornelia, Ga., May 14, 1927.

It is part of the incidental music which Mendelssohn wrote for Racine's tragedy, "Athalie."

???

Oldest Music School

Question Box Editor:

Which is the oldest music school in the world?

Jessica Walter.

Little Rock, Ark., May 11, 1927.

The Liceo Musicale at Bologna, Italy, is the oldest conservatory, having been founded in 1482, by Pope Nicholas V.

???

"Aida" and the Canal

Question Box Editor:

Was Verdi's "Aida" written by order

from the Khedive to be a part of the ceremonies of the opening of the Suez Canal, or not? I ask this to settle a discussion.

ALICE M. FARR.

New York City, May 21, 1927.

"Aida" has no connection whatever with the Suez Canal beyond the fact that they are both more or less Egyptian. The Suez Canal was opened in 1869, and "Aida" was not written until two years later. It was written to order for the Khedive and had its first performance in the Khedival Theater in Cairo on Dec. 24, 1871. Another perennial subject of controversy in the "Aida" question is the authorship of the libretto. It is generally accredited to Ghislanzoni, though he was merely the translator into the Italian version. The story was found by Mariette-Bey, the noted Egyptologist, and given to Camille du Locle, who wrote the original libretto in French. Ghislanzoni then translated it for Verdi.

???

About "Callirhoe"

Question Box Editor:

Will you please tell me the correct meaning of the title of Chaminade's "Callirhoe?"

GLADYS M. MCKENNEY.

St. Mary-of-the-Woods, Cal.

May 10, 1927.

"Callirhoe" is the name of a nymph who is the main character in the pantomime-ballet of that same name by Chaminade. It was first given in Marseilles in 1888, with great success, and later at the Paris Opéra-Comique.

Ann Arbor Concludes Festival with Opera

[Continued from page 4]

heard, were: Sophie Braslau, in the title-role; Lawrence Tibbett, as Escamillo; Lois Johnston as Micaela, James Wolfe as Zuniga and Morales. In minor rôles were heard: Mrs. Fredericka S. Hull and Mrs. Jeannette Van Der Vepén Reaume of Detroit, and Otis Patton and Royden Susumago, all of whom are students of the University School of Music, as was also Miss Johnston.

Mr. Stock started the matinée performance with Schubert's Symphony No. 10, C Major, following which Schelling's "Victory Ball" was played. The orchestra rose to splendid heights, and Mr. Stock not only was recalled many times, but his men had to stand to acknowledge plaudits of an enthusiastic audience. The program after the intermission was completed by Mr. Hutcheson's masterful rendition of Beethoven's Concerto for Piano and Orchestra, No. 5, in E Flat Major. Hutcheson proved to be a favorite in Ann Arbor, by reason of his artistry.

"Carmen" Sung by Notables

The evening program was perhaps as fine a concert performance of "Carmen" as has been heard here. A critical and enthusiastic audience greeted the singers and orchestra. As Mr. Moore stepped in the rostrum he was greeted with prolonged applause. From the first raising of his bâton to the final number everything moved with vim. The cast of soloists was exceptional. Much interest naturally centered in the local début of Mr. Tokatyan. He is a robust singer, always master of every emergency, with a clear, sweet resonant voice, which he handles in perfect keeping.

Lawrence Tibbett is a favorite in Ann Arbor, and has been heard on many occasions. In this rôle he revealed another phase of his musicianship, for on previous occasions he appeared in miscellaneous programs.

Sophie Braslau excelled in the title rôle by means of an opulent voice and dramatic temperament.

James Wolfe showed his resonant voice as Zuniga and Morales. The parts

were insufficient to give the public an opportunity to hear as much of him as they desired.

Much interest centered in the appearance of Lois Johnston, a Detroit girl, whose training has been in the hands of Theodore Harrison, head of the voice faculty of the University School of Music. She possesses a fine voice.

The young singers who appeared in minor rôles performed in a most excellent manner. Mrs. Hull is a singer of talent, while Mrs. Reaume is well-known in these parts as a most reliable concert singer. Otis Patton and Royden Susumago are both young tenors of merit.

Of great interest, was the splendid singing of the Choral Union. The singers exhibited the fine artistic mastery of Mr. Moore, under whom they were drilled, and who conducted. He seems to have a magnetic understanding of the choral singers' point of view, whereby he is able to guide them in such a way as to produce artistic effectiveness.

Marine Band Contributes to War Memorial

WASHINGTON, May 25.—The United States Marine Band has made a contribution of \$75 to the fund for the erection of a war memorial band stand in Potomac Park. The contribution represents \$1 for each member of the band.

A. T. M.

Bonelli to Re-Appear in Philadelphia

Richard Bonelli, baritone of the Chicago Opera Company, will make his first appearance in Philadelphia since his success in opera and as a concert artist next Oct. 31, at the Philadelphia Forum.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Concerning "Ero e Leandro"

Question Box Editor:

Was Mancinelli's "Ero e Leandro" intended originally as an opera or an oratorio? I believe it is given in both forms.

H. R. H.

Key West, Fla., May 20, 1927.

Though intended as an opera, it was originally given as an oratorio in Norwich, England, in 1896. The libretto was written for Boito, who abandoned it after composing several numbers. The duet "Lontano! Lontano!" in "Mefistofele" is one of the numbers Boito wrote

for "Ero e Leandro." The work was given with great success in operatic form in Madrid in 1897, at Covent Garden in 1898, and at the Metropolitan Opera House in 1899. It was only moderately successful in this country.

???

Books on Opera

Question Box Editor:

Please list a number of books on opera both critical and narrative.

"CARADOC."

Santa Fe, N. Mex., May 18, 1927.

Critical: "The Opera Past and

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PHILADELPHIA HAILS OPERA WITH AMATO

"Gioconda" Is Effectively
Given—Savoy Company
Appears

By H. T. Craven

PHILADELPHIA, May 21.—After a long interval, Pasquale Amato, former Metropolitan Opera baritone, appeared here in one of his finest parts, that of Barnaba in "La Gioconda."

The performance of this showy, effective work, given in the Academy of Music on May 14 by the Puccini Opera Company, of which Philip F. Ienni is general manager, was strengthened by a well-rounded and capable cast, which included Frances Peralta in the name part. She scored a signal success in the many melodious numbers assigned this rôle by Ponchielli, notably in the "Ah, Suicidio!" of the final act. Mr. Amato was suffering from a cold, which, however, failed to obscure the striking qualities of his vocal technic and his skill as an actor. His characterization of the spy remains a memorable contribution to operatic history.

Maria Winetzkaya was the Laura, Grace Devine, the Cieca; Giovanni Martino, the Alvisé. Minor rôles were well taken by Natale Cervi, Luigi Torrelli, and Isadore Valenti.

Mr. Amato evoked much enthusiasm throughout the performance, inevitably in the Barcarolle, and there was also a cordial reception for Norbert Adler in the somewhat taxing part of Enzo. He was vociferously applauded for his rendition of the mellifluous "Cielo e Mar," but the number was not repeated.

The opera was well staged, the choral numbers were sonorously sung and there was thoroughly competent orchestral direction in the person of Mr. Nicosia, formerly one of the conductors for Oscar Hammerstein in his heyday. The Dance of the Hours received a brilliant presentation by the Caroline Littlefield dancers. Bettina Schofield was the graceful solo danseuse.

"Iolanthe" was the offering of the Savoy Opera Company at its twenty-seventh annual production devoted to the Gilbert and Sullivan masterpieces.

The performance, given in the Academy of Music on May 20 and to be repeated tonight, progressed far beyond the customary frontiers of amateur entertainment. Experienced singers, and actors of marked ability, were prominent in the excellent cast, notably Nelson Eddy, a recruit from the Civic Opera Company, who was in many respects an ideal Strephon. Mr. Eddy's admirable voice was heard to special advantage in the second act number "Fold Your Flapping Wings," a solo, which is generally omitted from productions of "Iolanthe."

Charming in voice and manner, Marie Zara Randall, as Phyllis scored deservedly with Mr. Eddy in the lovely duet, "None Shall Part Us." Albert W. Zimmerman was a glib and nimble Lord Chancellor, triumphing over the extraordinary tongue-twisting patter of the difficult "Nightmare" song.

Anna Deans Remont was the Iolanthe, Maybelle Beretta Marston, the Fairy Queen; Robert V. Bolger, the Mountanarat; Walter Antrim, the Tolloller; Edward C. Jacoby, the Private Willis; Phyllis Newgeon, Christine Kendrick and Mary Carroll Rolin, the individualized three Fairies.

The chorus work attained the usual high standard of the Savoy organiza-

tion. J. W. F. Leman was in charge of the orchestra. The stage management bespoke the seasoned authority of Joseph Craig Fox, long associated with Gilbert & Sullivan undertakings in this city. A large audience was in attendance.

Apollo Club in Boston Names Thompson Stone to Succeed Mollenhauer



Thompson Stone

BOSTON, May 21.—Thompson Stone has been appointed conductor of the Apollo Club, succeeding Emil Mollenhauer, who has resigned after filling this post for twenty-six years.

The Apollo Club, which is composed of 100 men singers, was founded in 1871 and incorporated in 1873. It has had only two conductors, B. J. Lang, and Mr. Mollenhauer. Last year was a sabbatical one for Mr. Mollenhauer, and Malcolm Lang, Frank H. Luker and Mr. Stone, in the order named, appeared as guest conductors for the season. Since the club's foundation, 279 concerts have been given.

Mr. Stone's success has been emphatic. A performance of Verdi's Requiem under his baton, with seventy members of the Boston Symphony participating, was an achievement which attracted particular attention.

At the Apollo Club's fifty-seventh annual meeting, held on Tuesday, May 17, the following officers were elected: President, Courtenay Guild; vice-president, Charles A. Brown; clerk, Horace J. Phipps; treasurer, Frank F. Savage; librarian, Hubert A. Dennison; additional member of the board of directors from the committee on music, Louis A. Hanscom; additional member of the board from the committee on voices, Charles D. Raymond; committee on music for three years, George S. Dane; committee on voices for two years, Charles E. Boyd, Jr., and Sullivan A. Sargent.

Ferrabini to Return in Fall

BOSTON, May 21.—Ester Ferrabini, operatic soprano, has announced her return to America in the coming fall to resume teaching at the Boston Conservatory. For six years she has been connected with the vocal department of the Conservatory as teacher and opera coach.

PENNSYLVANIA CHOIR OFFERS SPRING LIST

Music Club Gives Annual Concert—Singer Makes
Début

By H. T. Craven

PHILADELPHIA, May 21.—The chorus of the Philadelphia Music Club offered its annual spring concert on Monday evening, May 16, in the ballroom of the Bellevue-Stratford. A special feature of the program was a cantata entitled "The Siege of the Alhambra," for women's voices, piano and string quintet. The score is by Clarence Bawden, director of the chorus, and the libretto by Margaret Scott Oliver of Philadelphia.

This work has undergone much beneficial revision since it was first performed several years ago. Mr. Bawden has improved the instrumental parts, has enriched and tightened the scoring.

The excellent chorus was assisted by three soloists, Mary Elizabeth Adams, soprano; Wilmer G. Williams, tenor, and Wilbur Evans, baritone. Chorus and tenor were heard in Nina Boulanger's works, "Vieille Prière Bouddhique" and a setting of the Twenty-third Psalm. The chorus, without accompaniment, sang three "Italian" Sketches, by Gretscher; a Farentella, "In Venice," and "Sicilian Donkey Cart." Myrtle C. Eaver, pianist, played the Twelfth "Hungarian" Rhapsody, and also took part in the ensemble numbers. Wilbur Evans sang the Prologue to "Pagliacci," Deems Taylor's "Captain Straton's Fancy," and an effective song by Mr. Bawden, entitled "Drifting," with words by Dorothy Hubbard of this city. A dance followed the concert.

Mayme Dwyer, contralto, achieved a successful début in a recital given in the rooms of the musical Art Club on Monday evening, May 16. She was assisted by N. Stuart Smith, pianist. Miss Dwyer's voice is one of opulent quality and pleasing flexibility. Her numbers included a group of Italian songs by Caldarà, Val de Paz, and Donizetti. The last named was represented by the Brindisi from "Lucrezia Borgia." She also sang Gluck's "Che Faro" and Respighi's lovely "Nebbie"; and such varied offerings as Hugo Wolff's "Verborgenheit," Rachmaninoff's "O Thou Billowy Harvest Field," Besley's "Music When Soft Voices Die," Gaul's "Thou Art the Night Wind," and "Ah, Love But a Day."

PHILADELPHIA CIVIC ORCHESTRA GREETED

Admirable Program Heard
Under Leadership of
Gorodetzer

By H. T. Craven

PHILADELPHIA, May 21.—The Philadelphia Civic Symphony, numbering about 100 professional musicians of this city, none of whom is connected with the Philadelphia Orchestra, gave its fifth annual concert in the Academy of Music on Sunday evening, May 15. Meyer Gorodetzer conducted. Edmond Vichnin, pianist, appeared as soloist. The program was as follows:

Overture, "Carnival".....Glazounoff
Symphony No. 2.....Glière
Piano Concerto No. 2.....Rachmaninoff
"Capriccio Italien".....Tchaikovsky

Heretofore the concerts of this interesting organization have been presented with a view to exemplifying what local musicians not associated with Leopold Stokowski's band can accomplish in a symphonic program. The exhibit has been at once friendly and significant. This year, while the Civic Symphony is still eager to display its artistry an additional objective gave point to the performance. The proceeds of the concert were devoted to the Relief Fund of the Musicians' Protective Association. In the intermission, Benjamin Abrams, chairman of the committee on the relief concert, thanked those who had made the entertainment possible and announced that more than \$5000 had been raised. He presented Mr. Gorodetzer with a gift as a testimonial of his services. The secretary of the committee, Angelo Riccardi, and the president of the Philadelphia Local, John Colaprete, also spoke briefly.

Musical interest of the occasion centered in the Glière Symphony, a difficult work, orchestrated with much felicity of invention and rich in melodic quality, but perhaps a trifle overweighted with excess of instrumental color. For this reason the score is somewhat lacking in effects of musical contrast and diversities of mood. It was excellently played under Mr. Gorodetzer's forceful direction. Mr. Vichnin revealed a sound technic, taste and poetic imagination in the impressive Rachmaninoff Concerto. The Glazounoff and Tchaikovsky numbers sparkled.

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Seattle Launches Opéra Intime With Korngold's "Snowman" and "Suzanne"

SEATTLE, WASH., May 21.—Seattle had a delightful experience Friday evening of last week in the inauguration, in the ballroom of the Olympic Hotel, of a series of opéra intimes to be given under the baton of Karl Krueger, conductor of the Seattle Symphony. The opening bill was a double one, consisting of the first local performance of Wolf-Ferrari's one-act opera, "The Secret of Suzanne," and what is believed to have been the first performance in this country of Erich Korngold's Pantomime-Ballet, "The Snowman."

The Korngold pantomime, in three scenes, was admirably presented by the Cornish Players under the direction of Mr. and Mrs. Burton James. The work had its world première in Vienna on Oct. 4, 1910, when its composer was only thirteen years old. Nevertheless, it shows no trace of immaturity. The story deals with *Pierrot*, *Columbine* and *Pantolon*, and a snowman which is used by the lovers to evade the watchful eye of *Pantolon*. On a snowy day in a little town, the children make a snowman of which they shortly grow tired. It is in the street in front of *Pantolon's* house *Pierrot*, in order to be near his lady, dresses up as a snowman and takes his place. In the second scene, *Pantolon*, looking out the window, tells *Columbine* in fun that by waving his stick he can make the snowman come into the house and upstairs. He waves the stick and to his amazement the snowman does come in. He is thoroughly frightened, but *Pierrot* manages to let *Columbine*

know who he is. *Pantolon* falls to drinking and later to sleep. While he is asleep, there is a dance of *Pierrot's* which represents his dream. When he wakes up he sees the snowman again in the street, the real one this time, and hears the departing post-horn. *Columbine* and *Pierrot* have escaped.

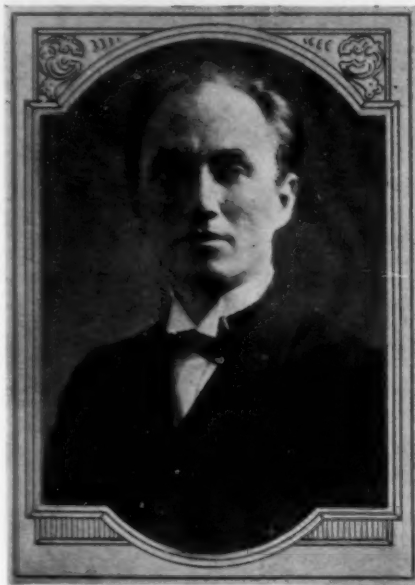
The leading rôles were admirably taken by Mary Clayton as *Columbine*, Mr. James as *Pierrot* and Mr. Johnsrud as *Pantolon*.

"The Secret of Suzanne"

The cast in "The Secret of Suzanne" included Irene Williams, soprano, as *Countess Gél*; Robert Steel, baritone of the Chicago Opera, as *Count Gél*, and Harold Johnsrud in the silent character of *Sante*, the deaf-and-dumb valet.

Miss Williams, who is well known throughout the country for her work in various operatic organizations, made a vivacious and mellifluous *Countess*. Both her singing and acting throughout the work were of the highest order, and the Cigarette Aria was an exquisite piece of vocalization. Mr. Steel sang his solos splendidly and was also effective in the numerous duet parts with Miss Williams. Mr. Johnsrud evoked much laughter by his clever pantomime.

Both works were delightfully interpreted by Mr. Krueger. The orchestra gave excellent support in all cases, and responded instantaneously to his baton. The audience, which was a capacity one, was enthusiastic throughout the evening. All the artists, as well as Mr. Krueger, were called upon to bow in response to tumultuous applause.



Karl Krueger, Conductor of Seattle Symphony, Who Directed First American Performance of Korngold's "Snowman"

have more than 1000, and in many cases fewer, pupils. He indicated that it was efficiency and a high standard of teaching, not financial considerations, which prompted this policy of the Foundation. High examination standards were also desirable, he believed, even if some otherwise promising students could not pass them. In European State schools the tests, though not formal, are very thorough, he said.

Committee Meeting Scheduled

The chairman of the administrative sub-committee in the School's board, Prof. Erskine, was out of the city last week. Consequently no statement as to the plans of the committee for the School's new organization was available.

The purpose of the committee was explained at MUSICAL AMERICA's request, but Allen Wardwell, a New York attorney, who is chairman of the School's board and an ex-officio member of the committee. "The committee on administration," he said, "is made up of four members, as you know. It was appointed to make suggestions as to the Juilliard School only, not the Foundation. The committee has met, but has not brought in any report yet. It will meet again this week, and will doubtless make a progress report, but whether there will be sufficient progress on which to base an announcement is doubtful. "The report, when it is submitted, will be on the present operation of the School, with suggestion of any changes. We will make recommendations on any points which are desirable. The whole board will decide whether they are to be put into force. There will be no substantial changes unless they do."

The board of nine members is as follows: Arthur M. Cox, Paul D. Cravath, John Erskine, James N. Jarvie, Eugene A. Noble, John M. Perry, Paul M. Warburg, Allen Wardwell and John L. Wilkie. Mr. Wardwell is chairman; Mr. Cox, vice-chairman; Mr. Wilkie, secretary, and R. E. Roetger, treasurer, of the board.

ST. LOUIS PLEASSED WITH CIVIC PLAYERS

Other Concerts Also Give Enjoyment in Spring Calendar

By Susan L. Cost

ST. LOUIS, May 21.—The Civic Orchestra, under the excellent direction of Max Steindel, gave a beautiful concert on Friday evening in the Soldan High School. The program consisted of the Overture to "The Marriage of Figaro"; Mendelssohn's "Italian" Symphony; a group for string orchestra—Tchaikovsky's Andante Cantabile, Boccherini's "Minuet" and Gillet's "The Mill"; and three dances from German's "Henry VIII."

The Knights of Columbus Choral Club, under the direction of William Theodore Diebels, gave a delightful concert last Wednesday evening at the St. Louis University Auditorium. Olga Hambuechen, contralto, and George Muskens, tenor, were the assisting artists. Esmerelda Berry Mayes acted as accompanist for the soloists and the club.

At a recent charity event which took place at the Busch Farm in St. Louis County, Margaret Chapman Byers had charge of the musical numbers. A program of Negro spirituals was given by Mrs. Beyers' vocal pupils, with dancing and impersonations in plantation costumes.

Pupils of Ernest C. Krohn gave a recital in the Studio Building last Saturday. Those taking part were Ruth Pankan, Morris Feldman, Edwine Montague, Marion Pfingsten, Mary Reed and Kathleen Wallace.

The Leo C. Miller Music Studios will give a series of recitals through the summer up to Aug. 1. On June 3, Mr. Miller will present eight of his pupils in a program of Kroeger compositions, honoring Ernest R. Kroeger, who will be the guest of honor. Last Saturday Selma Frank, a gifted pupil of Mr. Miller, was presented in recital, playing music by Bach, Gluck-Brahms, Chopin, Raff, Mendelssohn, Albeniz and Beethoven.

Cappel Bureau to Book International Artists

WASHINGTON, May 21.—The Cappel Concert Management, organized by C. C. Cappel, will be the first Washington office to handle international artists. Mr. Cappel plans to utilize, in arranging tours for his artists, many of the business ideas that have proved successful in the management of Chautauquas. Among the musicians now under his exclusive management are the Langenus Woodwind Ensemble; Helen Ware, violinist; Charles Trowbridge Tittmann, bass, and Emil Stokes Hagar, soprano. In addition to his own artists, he is booking, by special arrangement, Margaret Matzenauer, contralto; Geoffrey O'Hara, composer; Sigmund Spaeth, author, critic and lecturer; and Eddy Brown, violinist.

Juilliard School Committee Plans New Organization of Its Teaching System

[Continued from page 1]

usually been included, and in some quarters his candidacy is said to be strongly supported. The board of trustees has not officially indicated where its choice might lie, but it is reported that a fairly young man of wide ability is sought. Numerous candidates for director have been considered by the board of the school, but none had been finally chosen, last week, Dr. Noble said. Among these is an unnamed educator of considerable renown, whose experience has been gained in Europe, but the secretary indicated that an intimate knowledge of conditions in America is considered essential. He believed that the director to be chosen must have a wide interest musically, rather than pre-eminence in some one field only, in order that all departments of the school should benefit by his knowledge.

Dr. Noble indicated that experience in a more or less localized American music school do not necessarily qualify, as conditions at the Foundation School (being on the broader lines of post graduate work) are not always to be solved by the application of routine useful in the former cases. It is desired to find in the new director, he said, not merely an illustrious figure or one of commanding inspirational force, but one with a practical mastery of many details.

Dr. Noble's comments indicated that he was well satisfied with the present educational plan, which he devised. The Juilliard Foundation has maintained for several seasons about fifty or sixty scholarships in undergraduate musical work at qualified schools throughout the country, he stated. These are awarded

by the schools and may be renewed for a second term if satisfactory work is done. The Foundation also has arrangements by which its graduate pupils may pursue work in institutions equipped for it, he said, when these branches are outside the Juilliard School's scope.

The branches taught in the latter—piano, voice, bow instruments, theory and composition—were selected as those most frequently called for by pupils desiring to do advanced work. For such subjects as psychology of music students would be sent, he said, to the University of Iowa, which, under Carl Seashore, specializes in this laboratory work. No organ courses were given, as the providing of equipment would have caused prohibitive expense. An institution outside of New York which has a dozen practice organs would be chosen for Juilliard students' work. The graduate fellowships awarded at the New York School number several hundreds in the last few years.

The much-mooted matter of the Foundation's income was discussed by the secretary. He said that the fund—in 1924 estimated at an available \$12,000,000—had an annual income of about \$600,000. The fund was not invested at large interest rates, he said, but this was entirely provided for by the terms of the bequest. Half of the \$600,000 is annually devoted to educational work, the other half to the "general activities" of the Foundation. He did not specify the precise nature of the latter. He believed it advisable to restrict the number of students in the School. This belief, said Dr. Noble, is based on his study of the conservatory systems of Europe, particularly in Germany. The State-controlled schools there rarely



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KENTUCKIANS ENJOY CHOIR PERFORMANCE

Lexington Annual Concert by Society Benefits Flood Victims

By Mary Campbell Scott

LEXINGTON, KY., May 21.—With a chorus of over 250 voices, assisted by an orchestra of sixty augmented by members of the Cincinnati Symphony, the Central Kentucky Choral Society, now in its third year, presented its annual concert on Wednesday evening, May 11, at the Woodland Auditorium. Half of the proceeds of the concert went to the flood sufferers.

On the first half of the program were listed choral excerpts from Palestrina's "Adoremus Te," "The Cherubin Song" by Bortnyansky, the "Pilgrim's" Chorus from "Tannhäuser" and Kremer's "Prayer of Thanksgiving." Solos, "Hear Me Ye Winds and Waves" of Handel, sung by Donald Piernie, baritone; "Siccome un di Caduto" from Bizet's "Pearl Fishers" by Marie Montana, soprano, and "Il Mio Tesoro" from Mozart's "Don Giovanni" by John Parrish, tenor, were also on the program. The second half of the concert was devoted to a performance of an abridged arrangement of "The Creation."

The Heerman Trio, under the local management of Anna Chandler Goff, gave a concert in the Auditorium of the Lexington College of Music on Monday evening, May 16. Included on the program was the Trio in A Minor, Op. 50, by Tchaikovsky; the "Viennese" March, "The Old Refrain" and "Syncopation" by Kreisler, and a group of "Characteristic" dances by Grainger, Sibelius, Cadman and Arbos. Encores included the "Londonderry Air," arranged by Kreisler; Debussy's "Second Arabesque," and Schubert's "Ave Maria."

Estelle Gray-Lhevinne, violinist, with her six-year-old son, Laddie, pianist, gave two recent concerts at the University of Kentucky on May 3. The morning program included numbers by Haydn, Bach, Tchaikovsky, Chopin, Saint-Saëns and Godard. In the afternoon, Mozart, Bach, Beethoven, and Grieg numbers were heard.

Toscanini Engaged for Five Years With Philharmonic

[Continued from page 1]

"There is no doubt that the past season was the highwater mark for the Philharmonic Society, not only in artistic excellence, but in the attendance, quality of the audiences, the success of its educational policies and the smooth and efficient functioning of its organization. The demand for seats has increased twenty-five per cent over last year, in which the Philharmonic played to ninety-eight per cent of the total seating capacity."

The names of several soloists for next season's Philharmonic concerts were also given by Mr. Mackay. They are Wanda Landowska, harpsichordist; Beatrice Harrison, cellist; Rudolph Ganz, pianist; Gitta Gradova, pianist; Cecilia Hansen, violinist; Jacques Thibaud, violinist, and Béla Bartók, noted Hungarian composer, who will make his first American appearance as pianist.

Claussen Sängerbund Festival Soloist

The 1927 Sängerbund of the North American Sängerbund will have Julia Claussen, Metropolitan contralto, as featured soloist at two performances to take place in Cleveland, between June 22 and 24.

"Robin Hood" Will Open Opera in St. Louis

ST. LOUIS, May 21.—Seat locations were assigned this week to the 2000 regular subscribers of the Municipal Opera. This is the ninth season and the opening is scheduled for Monday night, June 6 with "Robin Hood." One of the policies of the organization is to use a part of the previous season's proceeds for improvements. This year \$35,000 has been expended in various developments for added comfort to the patrons and permanent equipment for the theater. An addition of 450 box seats, a new lighting system for stage and auditorium, concrete walks and stage improvements are some of the items accomplished this year. Many organizations attend the opera each week, the largest order for season tickets this year being from the St. Louis Real Estate Exchange for 209 seats each Friday night, with the Junior Chamber of Commerce coming next with 174 tickets each week.

SUSAN L. COST

WEEK OF MELODY EXERTS WIDE APPEAL IN SALEM

Oregon Center Forces Co-operate in Notable Measure in Teachers' Association Plan

SALEM, ORE., May 21.—A large number of observances gave brilliance to the recent celebration of Music Week in this city, which was sponsored by the Music Teachers' Association.

Activities opened Sunday with special programs in the churches. On Monday evening the girls' glee club of Willamette University gave their annual spring home concert in the First Methodist Episcopal Church. On Tuesday evening the Salem Oratorio Society, under the direction of Dr. R. W. Hans Seitz, gave a half hour of music at the Elsinore. The open air concert planned by the society and the Cherrian Band, to be given in Willson Park, was impossible because of rain.

A number of community concerts, concerts at the various institutions, and an unusually interesting concert by pupils at the Oregon Blind School, marked Wednesday evening. On Thursday evening the Oratorio Society sang at the Capitol Theater. On the same evening the pupils of Sacred Heart Academy gave an enjoyable program at St. Joseph's Auditorium.

On Friday the young students in Parrish Junior High School music department presented a delightful operetta, "Cinderella." The Woman's Club sponsored a program at the State Tuberculosis Hospital, given by Mr. and Mrs. Ruthyn Turney and Chemawa students.

Throughout the week soloists appeared at all the theaters, and special musical numbers were arranged by the committee for each of the service club luncheons.

The outstanding event of the week, and one of the most ambitious programs ever attempted in Salem, was that given at the Elsinore by the Portland Junior Symphony of nearly 100; the Schubert Octet, the Salem Boys' Chorus and the Salem Men's Chorus.

Honor guests at the concert were Governor and Mrs. I. L. Patterson.

Mrs. Walter A. Denton was general chairman of the Music Week committee and was assisted by Frances Virginia Melton, Mrs. Bertha Junk Darby and Elizabeth Levy.

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Festival at North Shore

Commences With Great Elan

[Continued from page 1]

the lower part of his register. The majesty of his phrasing and the fire and vigor of his delivery seemed to fulfill perfectly Mendelssohn's idea of *Elijah*, militant prophet of the Lord.

Louise Loring, soprano, who sang the rôle of the *Widow*, displayed the opulent glories of a truly great voice, which was made known to Chicago during last winter's season of opera. Warm, liquid, of exquisite quality and ample expressiveness, hers is one of the loveliest voices on the concert stage today.

Doris Doe, who sang the contralto part, that of the *Angel*, disclosed a very pleasing voice, which she used with excellent effect. Her lower tones were a delight, rich and resonant, and she sang with intelligence and impeccable good taste.

Paul Althouse, singing the tenor rôles of *Obadiah* and *Ahab*, showed no trace of the slight accident to his throat that had made him almost decide to let a substitute take his place. He sang beautifully, with sensitive feeling for the meaning of the words, so that text and music were perfectly wedded. His enunciation was so clear that one had no need of the printed text to follow his words.

The chorus did some notable singing under Dean Lutkin's baton. The A Cappella Choir made a musical gem of the double quartet of the *Angels*. If the full chorus failed to strike the fire that might have been expected after Mr. Stevens' stirring delivery of the challenge to the *Priests of Baal* to call upon their God to "Light the Sacrificial Fires," they made up for this by a crashing and magnificent climax to the first half of the oratorio. In this they were nobly assisted by the Chicago Symphony.

John Sassmann, who sang the part of the *Youth*, merits mention for the reedy sweetness of his boy soprano voice.

FARNSWORTH WRIGHT.

Hartford Oratorio Society Ends Its Sixth Season

HARTFORD, CONN., May 21.—The sixth season of the Hartford Oratorio Society was brought to a successful conclusion on a recent evening when Horatio Parker's "Hora Novissima" was presented under the direction of Edward F. Lanbin, conductor of the society since its organization. The soloists were Henry Clancy, tenor; Earl Waldo, bass; Gitla Erstinn, soprano, and Mae Barron, contralto. The Boston Festival Orchestra furnished the accompaniments.

W. E. C.

Shavitch Leads Madrid Players Before King

APPEARING as guest conductor of the Madrid Philharmonic, Vladimir Shavitch, leader of the Syracuse Symphony, was hailed by a brilliant audience including King Alfonso and Queen Victoria on May 18. The program, according to foreign dispatches, was given with marked success. It included Beethoven's Fifth Symphony, two Debussy "Nocturnes," and Strauss' "Don Juan." Gorges Enesco, Rumanian violinist, was soloist in other numbers.

NEW JERSEY ORCHESTRA COMPLETES CURRENT YEAR

Helen Norfleet Is Admired Soloist in Piano Concerto By Schumann— Conductor's Overture Given Place

ORANGE, N. J., May 21.—The New Jersey Orchestra, Philip James, conductor, gave the last of the season's concerts in the High School Auditorium on May 13, before a large audience that was very enthusiastic.

The program consisted of Beethoven's Eighth Symphony, the Schumann Piano Concerto, the Adagietto from Mahler's Fifth Symphony and Mr. James' clever and attractive "Overture on French Noëls."

The orchestra played with freshness and vigor, showing an alert response to the conductor's baton and a real sense of musical appreciation.

The playing of Schumann's Concerto by Helen Norfleet was imbued with much beauty. The personal contact between artist and audience was established instantly, and was maintained to the last note. Miss Norfleet's playing was very polished, and completely satisfying as to emotional content. Her power is that of mental control, of a fine balance and poise. There was in her art a spiritual quality, and the Concerto had a meaning of rich import.

HANNA ASHER.

Middelschulte Active in Berlin

CHICAGO, May 21.—Wilhelm Middelschulte, Chicago organist and member of the faculty of Notre Dame University for the summer session, is at present teaching in Berlin at the invitation of the German Government. Among other honors that have come to him abroad is an invitation to open the new organ at the music festival in Frankfurt.

Dr. Marafioti to Remain in This Country for the Summer

A Letter from Sophie Braslau

Dear Maestro:

After my concert here last evening, several young women with voices which appealed to me as very promising asked me to recommend a vocal teacher.

Of course this was easy for me. I told them that I worked with you for the past three years, and how happy I was over the invaluable results achieved. Then I explained to them how you combine so marvelously the perfect training of the voice with the truest understanding of the art of singing.

Please find time for these young ladies (who are to write you shortly), for I know their voices will reward you. Shall see you as soon as I return to the city to continue our work.

In sincere gratitude,

SOPHIE BRASLAU.

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Singers and Players Who Contributed to the Success of Two All-Nashville Performances of "Cavalleria Rusticana." Gaetano De Luca, Director, Is Seen in the Center of the Stage. At the Orchestral Leader's Desk Is F. Arthur Henkel

NASHVILLE, TENN., May 21.—One of the most ambitious musical projects ever undertaken here—perhaps the most ambitious—was the all-Nashville production of, "Cavalleria Rusticana," given in Ryman Auditorium on Thursday and Friday evenings, May 12 and 13. Praise is due Dr. J. D. Blanton, president of Ward-Belmont, who generously sponsored the enterprise; and much credit is awarded Gaetano De Luca, head of the Ward-Belmont voice department, and F. Arthur Henkel, conductor of the Nashville Symphony, for their success in producing the opera in an artistic manner. The first night Franca Golda sang the rôle of Santuzza wonderfully well; she has a voice of beautiful quality, and showed dramatic power in her acting. Dr. Arthur W.

Wright, who possesses a beautiful tenor of sympathetic quality, was the Turiddu; his acting was excellent, and particularly good was his singing of the "Siciliana" before the rise of the curtain, and the "Farewell" to Mamma Lucia. Mrs. Don Campbell made a fascinating Lola, with her rich, colorful voice. As Mamma Lucia, Louise Tanksley displayed a contralto voice of fine quality, and made the most of her part. John Lewis, baritone, who sang here with Beniamino Gigli in February, was a splendid and vigorous Alfio. The chorus was excellent, and for freshness, volume, and spontaneity of acting, approached the work of professionals. The singing of the men was one of the features of the opera. The orchestra was composed of thirty Symphony players. They did fine work and were warmly applauded

for their playing of the Prelude and Intermezzo. A ballet was an interlude between the two scenes, the dancers being Ward-Belmont girls: Margaret Carthew, Jane Everson, Ellen Robinson, Dorothy Vessey, and Edna Earl Halbert, trained by Sara Jeter and costumed by Mrs. F. Arthur Henkel. Hazel Benedict was the graceful première danseuse. Due to the fact that thousands were turned away the first night, Dr. Blanton gave the second performance on Friday evening, again to a capacity audience. The cast was the same as the first night, with the exception of Santuzza, sung by Abbie Stewart. Her fine dramatic voice and convincing acting won for her tumultuous applause. Mr. De Luca and Mr. Henkel were compelled to respond to ovations with brief speeches.

MRS. J. ARTHUR WANDS.

FORTY HIGH SCHOOLS TAKE PART IN TEXAS CONTESTS

Belton Is Scene of Sixth Annual Inter-scholastic Meet Sponsored by Baylor College—List of Awards

BELTON, TEX., May 21.—Four hundred and ten delegates, representing forty high schools, met at Baylor College recently for the sixth annual Texas Inter-scholastic Music Meet. This is the sixth year Baylor College has sponsored the annual music meet of students from high schools throughout the State. Schools in Fallett, McGregor, Oglesby, San Antonio, Alvin, Tyler, Olney, Graham, Beaumont, Walnut Springs, Kirbyville, Bronte, Temple, Marble Falls, Holland, Thorndale, Hutto, Pflugerville, Lorena, Waco, Eddy, Weatherford, Oneaville, Reagan, Weeks, Elgin, Lampasas, Mexia, Mart, Pineland, Belton, Wichita Falls, Caldwell, Bryan, Dallas, Nixon, Cisco were represented.

Of the schools participating, Main Avenue High, San Antonio, was the high point winner of the meet, taking first place in the Class A trio contest, first in the voice contest, and third in the violin contest.

Other first prizes were won as follows: Martha Fischer, San Antonio, voice; Gilbert Fierros, Brackenridge High School, San Antonio, violin; Dorothy Carr, Temple, piano.

Main Avenue School was awarded a loving cup for first place in Class A trio contest. Belton High School won the loving cup offered for first place in Class B trio contest. Waco Methodist Home won the loving cup offered for first place in the sight singing contest. The San Antonio Orchestra and the Waco Glee Club took first places in these respective contests and were awarded loving cups.

First place winners in voice, violin, and piano receive scholarships in the Baylor College Conservatory.

Corsicana's Music Week Is Most Prolific in City's History

CORSICANA, TEX., May 21.—A greater number of programs were heard during National Music Week this year than ever before in the history of Corsicana. The following organizations sponsored programs: Corsicana Municipal Band, Nevin Club, Junior Nevin Club, MacDowell Club, public schools, Corsicana Music Teachers' Association, and Singers' Club.

MRS. L. A. W.

Griffith Pupil Sings in Beaumont

BEAUMONT, TEX., May 21.—Neva Chinski, soprano, singer and teacher of Beaumont, who has been studying and coaching with Yeatman Griffith in New York this winter, returned for a song recital, May 19. Her program included

arias by Mozart, Beethoven and Leoncavallo, also songs by Strauss, Franz Brahms, Debussy, Vidor, and old and new English composers. Margaret Notz from Portland, Ore., one of the accompanists in the Griffith New York studios this season, is accompanying Miss Chinski, also playing solos by Brahms and Staub. Miss Chinski returns to New York in the fall.

SAN ANTONIO'S LIST IS GREATLY ENJOYED

Texas University Glee Club and Tuesday Society Give Programs

By Genevieve M. Tucker

SAN ANTONIO, TEX., May 21.—The Glee Club of the University of Texas, Austin, directed by Oscar J. Fox, appeared in concert on May 16, in the auditorium of the Educational Building of St. Mark's Episcopal Church. Numbers by Calderwood, Gaul, Rogers, Forsyth and Logan were well given. A quartet comprising Marvin Brown, Wray Ryan, O. M. Stubblefield and Woodard Ritter was heard. Marion McCurdy was soloist in a group of Negro spirituals. Victor Powell, the accompanist, played several solos. A group of five cowboy songs, arranged by Mr. Fox, were given in costume and camp setting, with Wray Ryan and Woodard Ritter as soloists. A final group showing musical life on the campus introduced popular songs, piano and banjo solos and other specialties.

The final meeting of the Tuesday Musical Club for the season was devoted to an interesting lecture on the operas of Giacomo Puccini by Albert Beze, who illustrated his talk with themes from each opera, arranged by himself for piano, and with records.

The vocal, violin and piano contests for cash prizes, sponsored by this club, have been closed with the following awards: Vocal, Ethel Crider, chairman: First prize, age twenty to twenty-five, Louis Arbetter, pupil of Mrs. L. L. Marks; second, Mary Hennesy, pupil of Our Lady of the Lake College; age sixteen to twenty, first, Lucile Klaus, Incarnate Word College; second, Bessie Chenevert, Lady of the Lake. Violin, Mrs. Leonard Brown, chairman: Charlotte Stenseth, Lady of the Lake; Margaret Hoefgen and James Lewis, pupils of Mrs. G. Morgan Niggli. Piano, Mrs. James Chalkley, chairman: First, age fourteen to sixteen, Eleanor Ripps, pupil of Selma Lieck; second, Dorothy Hathaway, pupil of Walter Dunham; age eleven to fourteen, first, Katherine Herring, pupil of Selma Lieck; second, Merry Brendel, pupil of Mrs. Eugene Staffell; age eight to eleven, first, Goldie Hollander, pupil of Mrs. Edward Hoyer, Sr.; second, Jeannette Raebber, pupil of Mrs. Stella Seymour.

Mrs. Chester Kilpatrick, soprano, was presented in recital recently by David Griffin, at the Y. W. C. A. auditorium, assisted by Victor Powell, pianist, of Austin. Mrs. Kilpatrick made an excellent impression in a program comprising the aria "Vissi D'Arte," German songs by Schubert, Raff, Berg; Italian songs by Donaudy and Tedesco; songs in English by Lily Strickland, Vera L. Gay, Henry E. Earle, Arthur Penn. Texas composers represented were Oscar J. Fox, William J. Marsh and David Guion. Mr. Powell played solos by Chopin, Mendelssohn and Schumann, which notably enhanced the program.

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Japanese Opera and Ballet Constitute Bill Scheduled for Manhattan by Tamaki Miura

(Portrait on front page)

A NOVELTY in the form of a mixed bill of opera and dances on Japanese subjects is being arranged for production in New York by Tamaki Miura, soprano. The performance is planned for the middle of June at the Selwyn Theater. In addition to Aldo Franchetti's opera, "Namiko-San," in which Mme. Miura will sing the title rôle, there will be four ballet numbers.

Mr. Franchetti will conduct a new version of "Namiko-San," in which the action is divided into two scenes. These are connected by a newly-written intermezzo. During this scene the monk Yasui, returning to keep his love tryst with the heroine, is bewitched by the picturesque scene and the murmurs of the Japanese night. The ballet will interpret the different spirits of Nature. The other dance numbers are arrange-

ments of old Japanese melodies. Some of these are "visualizations" of songs which are well-known to most Japanese. Mme. Miura has herself arranged the music for a novel "Game of Ball" number, in which children will dance. Another feature is a setting of the song, "Under the Cherry Tree." In this a landed samurai, or noble, protests when a youth ties his horse in his orchard, as he fears it will disturb his prized blossoms. There are other ensembles for several dancers, in which some native Japanese art will be exemplified, and also some more dramatic numbers.

Next season Mme. Miura intends to organize her own company to present this production widely on tour. A tour of Japan is also projected for some time in the future. The soprano will spend her summer vacation in America, resting for the next season's work. She has recently bought an estate in the country not far from New York.

MADISON CHILDREN APPEAR IN CONCERT

Madrigal Club and Orchestra of Brooklyn School Applauded

Following in the path of the music organizations of the New York Stuyvesant High School, when those ensembles, in an Aeolian Hall concert, demonstrated what is being accomplished in the way of opportunities for children, comes the orchestra and Madrigal Club of the James Madison High, Brooklyn.

With painstaking conscientiousness, the conductor of these Brooklyn music groups, S. Lewis Elmer, must have drilled these young people, in preparation for this annual concert held last week at the school. Perhaps it was more than conscientiousness—"stick-to-it-iveness" better describes it—to arrive at a stage where the divergent interests of 100 boys and girls that make up the James Madison High orchestra can be concentrated on playing somewhat together.

And how many full-fledged symphonies have to take care of twenty-five first violins and the same number of seconds? These, with the other fifty members, even including two bassoons—a complete orchestra—Mr. Elmer has had to whip up into a presentable group. Simultaneously, the task to prepare the 150 Madrigal Club members has presented itself.

When the proscenium curtain parted

at nine o'clock, the orchestra and chorus were disclosed on the stage in kaleidoscopic colors: red dresses, blue, purple, orange, green, brown; dark suits, light suits, indifferent ones—a mélange of faces, smiling, even laughing, ready for the opening number. After the first work, the "Merrymakers' Dance" from Edward German's "Nell Gwyn" Suite, the orchestra was heard also in the "Oberon" Overture, Poldini's "Poupée Valsante," and the first movement of the Haydn G Major Symphony. Throughout the program attention was drawn to the surprising sonority and clearness of the first violins.

The complete Madrigal Club had its first opportunity in an arrangement of the Sextet from "Lucia di Lammermoor," the boys' division later singing Sticks' "Open Road" and the girls' an arrangement of two short songs.

Soloists listed were Ray Lev, pianist, and Philip Frank, violinist. Mr. Frank's performance of the Wieniawski "Scherzo-Tarantelle" was repeated. Mr. Elmer played two numbers on the three-manual organ, one the familiar "Londonderry Air." Others listed on the program included a duet for flute and clarinet, in an arrangement of a Charpentier melody. Warren Brackett and James Sloan were the performers.

"Nature's Praise" by Beethoven, played by the Madrigal Club and the full orchestra, closed the program. A medley of good compositions, it gave everyone an opportunity, and the audience appreciated it.

The art department of the school, which Thomas Spector directs, co-operated with a poster contest to advertise the concert. W. K.

Goldman Band Ready for New Series

Prior to its New York season, the Goldman Band will give several out-of-town concerts, one of which is in Providence on June 5. Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, donors of the free metropolitan concerts, have expressed the desire that everything possible be done to make this season, the tenth, the most notable of the series. Four soloists will alternate during the summer, all American born. The singers are Lotta Madden and Olive Marshall, sopranos. The other soloists are Del Staigers, cornetist, who joined the Band last season, and George Carey, xylophonist. The Goldman Band will again number sixty musicians. Few changes have been made in the personnel.

Brooklyn Master Music School to Close

The Master School of Music in Brooklyn has announced that it will discontinue its scholastic work this month, at the end of its twenty-fourth season. The board of directors has decided that there is no longer a need for an endowed school of music in Brooklyn, according to Elma Loines, treasurer. The board feels that the Juilliard Musical Foundation meets

this need in Greater New York. Instead, the Master School's endowment, the Mary Keys Packer Memorial Fund, will be used to provide scholarships for musical students of exceptional ability. The officers of the organization include Mrs. Helen Stutzer-Taylor, president; Mrs. Robert Ormiston Brockway, first vice-president; Mrs. William Franklin Eastman, second vice-president; Miss Loines, treasurer; Mrs. Thomas Fairseris, recording secretary; Mrs. Peter Hamilton, corresponding secretary. The executive committee consists of Mrs. C. Blair Leighton, Mrs. John Anderson, Mrs. I. Sherwood Coffin, Mrs. Harris M. Crist, Mrs. William P. Earle, Jr., Sallie A. Ingalls, Mrs. Walter Sherwood and Mrs. Holton Henry Scott.

Cantor Rosenblatt Signs Large Contract

Cantor Josef Rosenblatt signed a contract on May 11, with the Congregation Anshe-Sard, Forty-fifth Street and Fourteenth Avenue, Brooklyn, for a period of ten years at an annual sum, it is said, of \$12,000. He will be called upon to sing on all Jewish holidays and at one Sabbath each month. Besides his synagogue work, Cantor Rosenblatt has sung in vaudeville and concert for a number of years.

Beirut University Holds Beethoven Fête

BEIRUT, SYRIA, May 1.—The centenary of Beethoven's death was recently commemorated at the American University here with a concert. The opening number was the Funeral March from the "Eroica" Symphony. The "Egmont" Overture, a String Quartet and the Fifth Symphony completed the program. The auditorium was packed to capacity by 650 persons. Among the guests was the Acting French High Commissioner, M. de Reffye; Mme. Debbas, wife of the President of the Lebanese Republic, Sherif Abdul-Majid and Sherif Muhammed Amin. The Italian, Turkish, Danish, Egyptian, Czechoslovakian and German consuls attended.

ANNA DUNCAN DANCES

Gives Artistic Program Before Pleased New York Audience

Manifestly carrying on in America the tradition of her teacher, Isadora, Anna Duncan appeared in her second New York recital of the season at the Guild Theater.

For the most part the program offered was a repetition of the first concert's listing, including numbers danced to music by Bach, Corelli, Fröhberger and Schubert. But the repetition gave Miss Duncan a second opportunity to demonstrate in the Corelli Adagio the refinement in grace and ease of her plastic dancing. In fact, throughout the more petite and delicate numbers Miss Duncan excelled. This was particularly so in the Brahms and Schubert Waltzes. Her more dramatic numbers, "The Dance of Salome," from the Richard Strauss opera "Salome"; "The Ride of the Valkyres"; the dances of the "Furies" from Gluck's "Orpheus," and the closing number, the "Bacchanale" from "Iphigenia in Aulis," by Gluck, seemed to show more conscious effort. But it was a strenuous program for Miss Duncan to undertake, and the audience demonstrated with enthusiastic applause its approval.

Miss Duncan was assisted by Kurt Schindler and Richard Wilens, pianists, and Anthony Stefan, violinist.

W. K.

Homestead's Music Week Has Events of Variety

HOMESTEAD, FLA., May 21.—Homestead's fourth Music Week was sponsored by the Répertoire Club, which opened the week with a program honoring the memory of Mary Byrd, founder of the club, who died recently at Bradentown. Programs were given daily in the public schools, and every evening there was a public concert in the Auditorium. Lodges gave programs, the Rotary Club sponsored a concert, the Woman's Club gave a public recital and a private musicale; the Ensemble Class presented a program and conducted their public musicianship tests according to those named in the National Federation Bulletin; the Men's Chorus gave a concert and competed in the contest in Miami; and the Parent-Teachers' Association sponsored a memory contest and an afternoon program for its members. The Elementary Schools gave an operetta, and the Redland Woman's Club is starting a music department as its contribution to the celebration. A. M. F.

DRIVE FOR SEASON IN BOWL IS OPENED

Auditions Board Completes Preliminary Hearings of Applicants

By Hal Davidson Crain

LOS ANGELES, May 21.—The ticket selling drive for the 1927 season of "symphonies under the stars" was begun at the Hollywood Bowl Association luncheon at the Hotel Biltmore on May 16, when several hundred citizens pledged support and assistance for the success of the forthcoming series. Some 1100 books, each containing forty tickets, were released to workers to be disposed of, and nearly 3000 more were to be distributed among other lieutenants in the next few days. It is hoped to sell at least 4000 books. Mrs. E. B. Weirick is campaign manager, and Dudley Blanchard is sales director.

The luncheon, which was arranged by Mrs. Oliver Converse Bryant, chairman of luncheons and banquets, was presided over by Mrs. Leiland Atherton Irish, general chairman of all committees. Reports were made by many of the committee heads, among whom present were Charles Wakefield Cadman, chairman of music; Mrs. J. Boyce-Smith, chairman of audition board; Mrs. E. B. Weirick; Raymond Brite, Bowl manager; C. E. Toberman, vice-president, and Mrs. L. B. Curtis, chairman of speakers' bureau. Three of the conductors who are to lead the orchestra were also present—Alfred Hertz, conductor of the San Francisco Symphony, who will open the season on July 5; Pietro Cimini, conductor of the Los Angeles Opera Association, and Adolf Tandler, conductor of the Los Angeles Little Symphony. Among the speakers were Archduke Leopold of Austria and James McDermott Sheridan, former Assistant Attorney-General of the United States.

The auditions board completed the preliminary hearing of applications for appearances at the Bowl, last week. Some ninety artists, singers, cellists, pianist and violinists, were heard. Of this number, twenty were passed for the finals, which will be held in the Bowl, beginning May 31. Two, a vocalist and an instrumentalist, will be named to appear with the orchestra as soloists. The work of the committee is regarded as eminently successful in that it has revealed a wealth of serious talent in the Southland, much of which is capable of achieving a high goal. The singers greatly outnumbered the instrumentalists, but were, as a rule, lacking in the degree of musicianship displayed by their digital confrères. The task of the committee in choosing two artists may be appreciated when it is learned that several musicians of international renown, now living, in California, have been heard in the preliminaries.

Stuart Ross Scores in Utica Recitals

UTICA, N. Y., May 21.—Stuart Ross, pianist, was enthusiastically received in two short programs in the Olympic Theater recently. His musicianship, taste and technical fluency were admirably displayed in enjoyable programs. Kreisler's "Liebesfreud," "Pell Street" by Whithorne, and MacDowell's Concert Etude were among the most delightful of his numbers.

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St. Paul Pioneer-Press

Letters to the Editor

Improvement in Bells

To the Editor of MUSICAL AMERICA:

In the April 23 issue of MUSICAL AMERICA there appeared a dispatch from England about the completion of a set of bells for the Parliament Buildings at Ottawa, Canada, in which it was stated that the makers of the bells utilized a secret method lost 200 years ago and recently re-discovered, by which bells may be correctly tuned.

An editorial that appeared in an Ohio newspaper a few days ago concerning the attuned (?) set of bells in Europe, contained the following paragraph: "I have heard many of these, but never one that was in tune—many of the bells were from an eighth to a quarter tone flat or sharp."

Inasmuch as many American musicians who have attentively listened to European made sets of bells, both there and in this country, expressed disappointment at the results, it is good to know that an improvement is being undertaken. But some people have ventured the opinion that the trouble with most of those bell combinations is due quite as much to their uneven tone color as to bad attunement, combined with the impossibility of making large and small bells sound homogeneous when rung together. Moreover, many of the bells that are now produced in Europe are cast very thin, with the result that their tones are not as round and full as those of an earlier period. The better grades of American made chimes are really pleasant to listen to, a notable example being the set in the Metropolitan Tower which chimes the quarters from a melody that is said to have been written by Handel. M. R. W.

New York, May 11, 1927.

Regarding Auditions

To the Editor of MUSICAL AMERICA:

Since I have always observed that your notices and criticisms are unbiased and fair, I feel confident that an opinion on a subject that vitally concerns artists and students will be given space in your esteemed paper.

Although I myself am not a professional musician, still I have been blessed with a thorough musical education broadened by extensive travel in this country and in Europe. Through this knowledge, I feel in duty bound to bring to your attention the case of a dear young friend of mine who recently entered one of the audition contests. This young artist, in my opinion and in more important opinions than mine—the opinions of capable critics, has an unusual talent. The judges of this particular contest admitted musicianship and technique, which she certainly possesses; but in the very phase of her work which is most outstanding, that of rhythm, she was branded as having no sense of rhythm, of having distorted sense of rhythm and no sense of time values. It was just this knowledge of rhythm and all its details that astounded me, and the fact that this young artist is a very capable accompanist proves the test more than mere solo work.

Will this ridiculous contest and audition proposition ever cease in this country? Only a few years ago I read protests against the New York Music Week Association contests, and only now do I realize the seriousness of the courageous teachers and musicians who came to the front at that time. It is all an insult to our American public of sound and fair-minded thinking.

From a layman's standpoint, it appears to me that an unfair element enters into these public contests and auditions, and that first class narrow-mindedness and professional jealousy is evident. Judges who are teachers, struggling to gather all the pupils to themselves, cannot pass the great human stage of giving another musician or another teacher's pupil any credit. These Juilliard and Naumburg foundations are most worthy conceptions, but why place millions at the disposal of biased judges and teachers? It is certain that if a Paderewski or a Rachmaninoff were to play in disguise for these same judges, not a hair of their head would be left, and these recognized great artists would be branded by the judges as rank "amateurs."

Why not have a committee formed of laymen, business men and artists who do not teach, to investigate the musical

institutions of the country that are doing thorough and conscientious work with pupils? Then let them advise these millionaires to give the much needed capital for scholarships and for graduates of these institutions who are capable of future public careers. Give capital for the public débuts of these young artists, and let critics of distinction pass judgment on them with the public as the audience. Scores of today's finest artists would never be before the public if they had been left to the mercy of judges who hold forth at the various contests and auditions. Just lately I read of one of the heads of one of these foundations who acts as adviser and probably judge and who is nothing more than a school singing teacher. Yet pianists and violinists must pass in judgment before him.

As a non-professional, I believe I voice the sentiments of thousands of the public, and I do hope this writing will produce fruits to benefit the poor struggling young artists of this country.

(MRS.) AMY BROOKS.

New York, April 14, 1927.

Modernists' Philosophy

Likened to Pythagoras

[Continued from page 5]

"tone" and "individual," as well as "music" and "society," being interchangeable terms.

In closing we would like to quote from the above mentioned book:

"The word new is so much used in the present day—New Freedom, New Democracy, New Society etc.—that it is perhaps well for us to remind ourselves what we mean by this word. We are using the word new partly in reaction to the selfishness of the nineteenth century, in reaction to a world which has culminated in this war, but more especially in the sense of the live, the real, in contrast to the inert, the dead. It is not a time distinction—the 'new' (the vital) claims fellowship with all that is 'new' (vital) in the past. When we speak of the New Freedom we mean all the reality and truth which have accumulated in all the conceptions of freedom up to the present moment. The 'New' Society is the 'Perfect Society'. The 'New' Life is the Vita Nuova, 'when spring came to the heart

Likewise the New Music which we call "syntonic" has its roots in all ancient music, and it may not be wrong to affirm that its philosophy is identical to that of Pythagoras, the great Reformer of Greek music and thought. of Italy."

Hawaiian Tenor Gives Homecoming Concert

HONOLULU, May 4.—Tandy Mackenzie, Hawaiian-born tenor, appeared in a homecoming recital on May 3 at the Alexander Young Hotel roof garden, assisted by Jacques Alberti, pianist. Hearers noted a distinct gain in vocal power and dramatic expression since the singer's appearances here a few years ago. Mr. Mackenzie is under the local management of Julian MacBrayne. The program contained music by Schumann, Franck, Massenet, Bizet, Puccini, Rachmaninoff, Kealoha and Charles E. King. C. F. G.

Hawaii Conservatory Opens Theater

HONOLULU, May 5.—The Hawaii Conservatory, of which Roxana Weihe is director, recently opened its Garage Theater, with two one-act plays. Vocal solos were given by Mrs. Albert Parks, and an exhibition of portraits by Madge Tennent. This was the first of a series of similar events at the Conservatory which will combine performances in various arts. The proceeds will be used for the endowment fund. C. F. G.

CINCINNATI—Edward Weckermeyer, who has been studying with Giacinto Gorno, has been engaged to sing first tenor in the newly organized quartet of St. Mary's Cathedral, Covington, Ky. P. W.

Missouri Singers Appear in "Lakmé"

KANSAS CITY, MO., May 21.—The Horner Institute-Kansas City Conservatory presented "Lakmé" recently in Ivanhoe Auditorium. A worthy performance it was, too, justifying the sincere efforts of Earl Rosenberg, conductor, and Stanley Deacon, general director, who sang the part of Nilakantha. Laura Townsley McCoy, as Lakmé was effective in her portrayal. Russell Rizer was Gerald. Others in the cast were William Barclay, Edwin Boyd, Mrs. Ellsworth Gilbert, Mrs. Vincent Wakefield, Alfreda Oakes and Mary Jane Rhea. Martha Flaugh and Robert Lewis directed the school ballet.

BLANCHE LEDERMAN.

Geneva Exhibition Has Notable Musical Events

GENEVA, May 3.—The opening of the International Exhibition of Music here has been marked by some most unusual musical events. The first day saw an opening reception at the Hotel des Bergues. Noted guests and leading Swiss musical personages were present. The president of the Swiss sponsoring organization, Robert Bory, greeted the guests. Among those in attendance were President Motta of the Swiss Republic; Sir Eric Drummond, general secretary of the League of Nations, and Secretary Bron of the Geneva State Council.

There are some 200 exhibitors at the fair, representing, of course, many countries, including the United States. The historical section includes precious manuscripts and mementos brought here from many countries.

The opening musical event was a concert by the Paris Conservatoire Orchestra, given under Philippe Gaubert in Victoria Hall. At the entrance of the President of the Swiss Republic, the audience stood and the orchestra played the Swiss National Anthem, the "Marseillaise" and "God Save the King." Beethoven's Fifth Symphony was given with much delicacy of performance by the strings, and perfection of woodwind playing, for which Gallic organizations are noted. The piano soloist was Alfred Cortot, who played in quite masterly style the "Variations Symphoniques" of César Franck. The ovation he received was tremendous. The orchestral program brought also performances of works by Debussy, Dukas and d'Indy.

Other notable events of the opening period were the performances of "Ariane et Barbe-Bleue" and "Pelléas et Mélisande" by the Opéra-Comique forces. Mary Garden made a deep impression in the latter work.

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KANSAS CITY ENDS ORCHESTRAL SEASON

Two Concerts Under Cooke Bring Standard Works to Hearing

KANSAS CITY, KAN., May 21.—With two concerts on May 3 and May 10, one in Kansas and one in Missouri, the Kansas City Philharmonic, under Frederick A. Cooke, closed its second season.

The largest audience ever at a concert by this orchestra attended the May 3 performance in Central High School Auditorium. Kéler-Béla's "Csokonay" Overture, the introduction to Act III of "The Jewels of the Madonna," the ballet music from "Faust," Strauss' "Tales from the Vienna Woods," two numbers by Henry Hadley, "Pierrot and Pierrette," and Rimsky-Korsakoff's "Young Prince and Young Princess" from the "Schéhérazade" Suite, constituted the program. Louise McGan, accompanist for the orchestra, was a pleasing soloist in two numbers, "Autumn" by Chaminade and MacDowell's "Hungarian" Etude. A ballet, directed by Evelyn Paraschon, appeared in two of the orchestra numbers.

The Kansas City, Mo., concert was held in the Prospect Avenue Presbyterian Church. The audience was enthusiastic. Mendelssohn's "War March of the Priests," "Finlandia" and MacDowell's "Woodland" Sketches were added to the program as heard in Kansas. The ballet was omitted. Katherine Moseley-Beaman, contralto, made a fine impression with a group of songs as again did Miss McGan with her numbers.

Cedar Rapids Beethoven Club Gives Return Concert

WATERLOO, IOWA, May 21.—The Beethoven Club of Cedar Rapids gave a recital at the Woman's Club Building in return for a program recently given by the B Natural Music Club of this city at Cedar Rapids. The soloists of the Beethoven Club recital were Bertha Tapper, pianist; Flora Taylor, violinist, and Irene Urban, cellist, who formed a trio; Helen L. Hickman, pianist, and Ethyle W. Birmingham, soprano. B. C.

Club in Waterloo Holds Elections

WATERLOO, IOWA, May 21.—The In-and-Out-Waterloo Music Supervisors' Club has held its last meeting of the season and elected the following officers: president, Naneen Davis; vice-president, Lelia Young, Parkersburg; secretary-treasurer, Grace Ullemeyer, Waterloo; reporter, Mildred Luce, Waterloo. Mrs. Oliver Stevenson gave the Club a book of "Mother Nature Songs" of which she is the composer. B. C.

Study Club Takes Up Music

WATERLOO, IOWA, May 21.—The Friday Study Club will include several music study programs in the years' work for the ensuing season. Each program will also include musical numbers. Mrs. C. H. Davis is the new president. B. C.

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SURVEY OF EUROPEAN ACTIVITIES

Vienna Prepares for June Festival Weeks; New Project Announced to Restore Volksoper

Jeritza Gives Gala Guest Performances at State Opera, Including First Hearing of Her "Turandot"—Revivals of "Jongleur" and "Postillon de Longjumeau" Are Features at This Institution—Volksoper Gives New Work, "Die Blinde" by Ast, and Revival of "Rienzi"—Concert Roster Enriched by Rehearings of "Elijah" and Elgar's "Apostles," and by Visits of Celebrities

VIENNA, May 10.—The musical life of Vienna, apart from and following the Beethoven Festival, has not had in the last weeks the significance marked in the former part of the year. Earlier than usual one entered the ebb end of the season. Vienna has once again its great musical events in retrospect, as best suits the present-day condition of the city.

What further is to take place this spring and summer in Europe is, alas, no longer Vienna's opportunity! The Polish music festival in Prague, the international expositions in Geneva and Frankfurt, the General German Music Society's Festival in Krefeld—that spot where Germany borders on Holland and Belgium; the International Society's Festival in Frankfurt, and the Donaueschingen Festival, now removed to Baden-Baden—these important events (at least appearing so in prospect) are strong rivals to Vienna's festival weeks, June 5 to 19.

The latter will surely bring some brilliant events, but can hardly hold out new promises to the musician. However, visitors from other countries will be given opportunity to hear some of the best repertoire works of the Vienna Opera with good casts. A cycle of operas extending from Mozart to Strauss will be given at the State Opera, and open-air productions of "The Marriage of Figaro" and Kienzl's "Evangelimann" in the gardens of the former Hofburg. The Ninth Symphony of Beethoven will be performed in Baden and the "Missa Solemnis" in Mödling, two nearby resorts where the works were composed. The performances will be by the Vienna Philharmonic and vocalists. There will also be church music concerts.

French Works Revived

The State Opera has apparently, with its exceptional new "Fidelio," reached the limits of its strivings for this season. There was a revival of Mozart's "Idomeneo" promised, which certainly would have been a "discovery," but for some time nothing more has been heard of it. Will the direction, perhaps, still surprise us with it in May? It is unhappily quite unlikely.

Two other revivals were carried through—those of the "Postillon de Longjumeau" by Adolphe Adam and "Le Jongleur de Notre Dame" of Massenet. For the latter there were lacking a convincing cast and great power of performance. For the "Postillon" there was not an intimate enough house, and the style of a masterpiece of *opéra comique* was quite lost. The latter opera is still given a great deal on German stages, but hardly with justice. One must look the matter in the face—the "Postillon," along with about fifty other operas of the same composer, has incurred the fate of becoming a historical object for museums of opera music.

The weeks have arrived in which Maria Jeritza is again giving guest performances at the Vienna Opera. Prices have been notably raised for her appearances, but the theater in spite of

this fact was thickly filled. Mme. Jeritza brought back a new rôle, that of *Turandot*, about which there is nothing new to be said for those who have heard it in America. She found in general very great applause, though certain critics said that Lotte Lehmann had sung it more beautifully here and that Mme. Jeritza had perhaps given it too many theatrical nuances. However, these performances shook the public from its accustomed lethargy.

Felix Weingartner appeared as guest several times in the Opera, directly before taking his departure for his new Basel post. Richard Strauss led some more performances of his own works. During this time the regular conductor of the Opera, Robert Heger, departed for six weeks' leave, during which time he will conduct at Covent Garden in London. The guest appearances of Feodor Chaliapin were announced for the middle of May, but if these really come to pass, it will be the first time that this noted artist has appeared in Vienna. Previously agreement could not be reached on his fee.

Volksoper Has New Bidder

A new candidate for the Volksoper management has made his appearance—the former Intendant of theaters in



Erich Korngold, Whose Opera "Violanta" Will Have Its American Premiere at the Metropolitan Next Season. He Recently Revised and Conducted a Johann Strauss Operetta in Vienna

Plauen, Strickrodt, who is known in the theatrical world of Germany as the father-in-law of the young Duke of Anhalt.

The Middle-German dukedom of Anhalt had before the war an especially art-loving regent, who supported with rich monetary means an excellently conducted Court Theater in Dessau. When the German princes had to give up their sovereignty, various noble personages kept possession of their lands and exercised thereafter only their care for the theater. Thus the hereditary Prince of

Reuss still supports in part his former court theater in Gera, and is also active there himself as a co-director. The young Duke of Anhalt, son of the Maecenas who last held the rule, expends large sums for the maintenance of the Dessau Theater, which is now called the Landestheater.

The young Duke sometime ago married the daughter of Strickrodt, an act which caused discussion in conservative circles. (It is even asserted by the radical press that he wishes to cut down his hereditary woodlands in order to buy the Volksoper.) At any rate, Strickrodt is desirous of renting the Volksoper, which technically belongs to a so-called Theater Commission. There are large indebtednesses outstanding against this organization. A new régime is a possibility only if it begins with enough capital to enable it to pay off all those members who are no longer required, reimbursing them according to the terms of their contract.

Strickrodt, who has already led with success several theaters in Germany, wishes to lead the Volksoper in the modern spirit, renovating it from the ground up, with much work to be done and many novelties produced. He wants to begin by rebuilding the stage, which is quite antiquated—the theater having not been originally one for operas—and he wishes to give it the technical facilities which it has never possessed.

One would think that such a proposal would be greeted as a rescue from general chaos. But there appear to be in the "working committee" which at present has the fortunes of the Volksoper in charge, elements which would rather go hungry a while longer and serve their own ends by giving bad performances than to give to the city at last the second opera theater which it needs. The matter, however, will have to be decided soon.

New Opera Heard

Meanwhile, the Volksoper gave a new work under the present régime, the one-act opera, "Die Blinde" ("The Blind Girl") by Max Ast, the musical leader of the Vienna Radio. The text, by Ralph Benatzky, tells of a heroine whose sight is restored by an operation. The first sight which she sees is the doctor making love to her stepmother during her father's absence, and the disillusion is so sharp that she voluntarily blinds herself again. The action is very slight. The music, however, has melodic and dramatic qualities, the subject is handled with skill, and the work pleased. A revival of "Rienzi" showed much good intention and abundant study.

Very likable was the revival of a quite old operetta by Johann Strauss, "Cagliostro in Vienna," the music of which had been revised with pious care and with much effect by Erich Korngold, who himself conducted and had a large following. The richness of melody, the charm, of this operetta are incredible.

A revival in the concert hall which roused almost a sensation was that of Mendelssohn's "Elijah." The music, which had not been heard here for a long time, had the effect of a novelty, a revelation—and, in fact, its freshness, its dramatic life, is unimpaired. The work was distinguished also for the fact that it was given with fresh, young voices. The conductor, Rudolf Nilius, placed in the service of the work not only his well-schooled, vocally strong, young Oratorio Society, but also excellent women soloists, who have not become blasé through concert routine. These were Margit Angerer, a soprano who recently won a success in the Vienna Opera; and the contralto, Jella von Braun-Fernwald, who assumed her part without rehearsal and yet sang with distinction.

Elgar's "The Apostles" was taken up after a long interim under Leopold Reichwein's solid leadership, to honor the seventieth birthday anniversary of the composer. The work had a genuine success.

Among celebrated guests who appeared recently there were the violinist Jacques Thibaud; Adila Fachiri, an unusually good woman violinist; the coloratura singer, Ada Sari, whose knowledge of vocalism pleased unusually, and Anna Pavlova, dancer, who since her first tour in 1913 had not appeared in Vienna.

DR. PAUL STEFAN.

London Opens a Notable "Ring" Cycle; Ganz Leads Program with Symphony

LONDON, May 10.—The Covent Garden Opera season has continued with substantial success, following its opening on May 2. The feature which annually attracts a host of good Wagnerians is the "Ring" Cycle, for which noted artists are brought annually from the Continent.

"Das Rheingold," conducted energetically by Bruno Walter, opened the series with sturdy merits on May 5. The most remarkable stage performance was that of Friedrich Schorr as Wotan. His mellow singing and dignified presence made the king of the gods a memorable impersonation. Also excellent was Maria Olczewska as Fricka. Clara Serena returned to sing *Erda*. Karl Erb was a somewhat cunning *Loge*, but an artistic one. Otto Helgers and Norman Allin were the two giants, and *Mime* and *Alberich* were well sung. Harry Wendon was the *Froh*. The scenic staging was in the main good, but the directions were departed from in using a light to represent the dragon into which the Nibelung is changed in the transformation scene.

"Die Walküre" was on a plane much excelling this—a poetic and superb performance, under Walter. The first-rank cast included Frida Leider as *Brünnhilde*, Lotte Lehmann as *Sieglinde*, Sigrid Onegin as *Fricka*, Lauritz Melchior as *Siegfried*, Schorr as *Wotan*, and Norman Allin as *Hunding*.

Mme. Onegin, a newcomer, was a pleasant surprise as *Fricka*. Schorr was an attractive *Wotan*. The outstand-

ing successes of the evening were Mme. Lehmann and Melchior. *Siegfried's* and *Sieglinde's* music in the first act had vitality and fire.

"Siegfried" was less successful, on the whole. The instrumentalists were not always letter-perfect. Mme. Leider's singing in the "Awakening" scene was lovely. Melchior was an admirable *Siegfried* though his acting was not always the most graceful. Schorr excelled himself as the *Wanderer*.

Katherine Arkandy did not seem at her best in the bird music. *Mime*, *Alberich* and the *Dragon* were excellent.

A very fine "Tristan" enlisted a remarkable heroine in Frida Leider—one indeed, to rank with great figures of the past. Rudolf Laubenthal as *Tristan* excelled both vocally and histrionically. Mme. Olczewska's performance of *Brangäne* remains good.

Otto Helgers sang *King Mark* beautifully. Robert Heger, who was in command of the orchestra, achieved success.

A conductorial visitor from America was heard in Rudolph Ganz, known here principally as pianist. He led the London Symphony, being handicapped by the fact that many of the musicians were playing at Covent Garden and had sent inferior deputies in their place. Under these circumstances, the best results were not possible. But the conductor earned the respect of listeners for his sturdy performance of Berlioz' "Roman Carnival" Overture and Beethoven's Eighth Symphony.

At the Wigmore Hall, William Heughan made a re-appearance after a tour extending to 100,000 miles. He sang folk-songs, Schumann's "Two Grenadiers," Schubert's "Death and the Maiden," "Suore che riposare," from Meyerbeer's "Robert the Devil," and old Scottish ballads, with dramatic inflection. He has a bass voice of remarkable resonance.

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PARIS

NEWS FROM CONTINENTAL CENTERS



Turin Season Opens, with Alfano Première Promised; Arturo Toscanini Continues Scala Series with "Falstaff"

"Così Fan Tutte" Has First Hearing in Teatro di Torino—"Madonna Imperia," One-Act Lyric Tale of Fifth Century, Based on Balzac Story, Scheduled There—"Nerone" Returns to La Scala Stage, with Verdi Comedy—Gala "Tosca" Sung by Muzio—Scotto Engaged to Manage New Costanzi Opera House

TURIN, May 5.—The spring opera season, which will include at least one notable première, that of Alfano's "Madonna Imperia," was opened here on April 26. The Alfano work, which is scheduled for its American première at the Metropolitan in New York next winter, is a one-act lyric comedy based on Balzac's story of "Madame Imperia," in the "Contes Drolatiques." The action takes place in the year 414 A. D., at the time of the Council of Constance. The period portrayed is one of contrasting luxury and simple piety. The heroine is a sentimental courtesan, whose charm ensnares the honest Filippo di Mala. The dénouement of the story has been somewhat altered in the version prepared by Arturo Rossato. The music, according to a statement made recently by Alfano, is sprightly and marks a distinct departure from the composer's former tragic works, such as "Sakuntala" and "Resurrection." Other novelties are Vittorio Gui's "Fata Malerba" and revivals of operas by Pergolesi, Rossini and others.

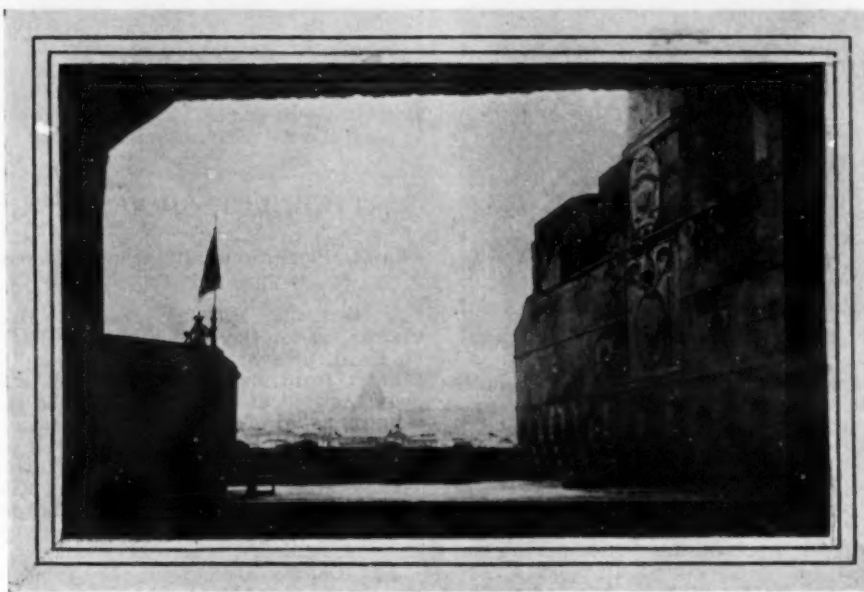
The Teatro Scribe in Turin, scene of the series, has for about a year and a half borne the name of "Teatro di Torino." It specializes in the exhumation of those operas which in the usual theatrical halls lose something of their physiognomy and do not find a throng of hearers capable of conveying themselves back historically to the time in which the works were conceived. This small temple of true and pure art owes its life to the support of the noted industrialist, Gualino. It is a theater which one can define as Mozartian, having as its specialty and its program the diffusing in Italy of the most significant operas of that composer and of all those works which are unknown to the present generation.

Mozart Opera Delights

The opening of the season on April 26 brought the first performance in this theater of Mozart's "Così Fan Tutte." Its success was most marked, in spite of the farcical futility of the libretto. The public found a kind of relief under the scintillant dominion of the Mozartian invention, which in this opera manifests itself in motives always new, vivacious and appropriate, and with a rhythmic pace and instrumental elaboration of unequalled geniality.

Mozart, in a sense a musical parent of our great Rossini, finds in the sensibility and in the ears of Italians a response and a comprehension absolute and infallible. It is hardly understandable why the works of Richard Strauss, which the public never succeeds in grasping, are given here whereas, with the somewhat Italian character of Mozart's works, our largest theaters have a sacred terror of producing the operas of that universal genius, and postpone until the "Greek calends" the revival of "Don Giovanni," "Le Nozze di Figaro" and other masterpieces.

The performance at the Torino, guided with the old artistic conscience and precise reconstructive sense of Vittorio Gui, contributed powerfully to placing in a perfect light the individual lines and the whole of the score. Con-



New Setting for Third Act of "Tosca" at La Scala, Designed by Edoardo Marchioro

chita Supervia was an impassioned Dorabella. Laura Pasini as Fiordiligi, sang with delicacy, elegance and just balance between the serious and the comic. Others who succeeded well with their parts were Mme. Sassone-Soster as Despina; Tomei as Alfonso; De Paoli as Fernando, and Gubiani as Guglielmo.

The scenery and the costumes, designed by the Russian artist, Komisarjewski, seemed a little out of harmony with the Mozartian style, approaching rather to the futurism of the Ballet Russe.

Scala Hears Fine "Falstaff"

MILAN, May 2.—"Falstaff" returned to the stage of the Scala on April 30. It was the eighth performance of this work which Arturo Toscanini has conducted in Milan. One of his firmest and most insistent principles is that of bringing the last opera of Verdi to the people and into popularity. He has set himself the task of procuring from the general public the same enthusiasm for it which "Rigoletto," "La Traviata" and "Aida" enjoy. Has he succeeded? It does not seem to me, judging from the not excessively large number of auditors which one sees at each performance of that marvelous masterpiece, that he has.

This time, however, the serene joys of "Falstaff" were reserved for the gentry of good taste, who fortunately filled the Scala in large enough number and made the session an animated one.

Toscanini knows the score of the Verdi opera in its most secret sources. He has never in his artistic life abandoned a great love for it. Therefore, when he conducts "Falstaff," the orchestra and the singers reveal a kind of interior spring and spontaneity which the conductor has communicated to them. At each word, at each stroke of the instruments, there reverberate the precise musical effects which Verdi meant for them, and which Toscanini, in his process of search and selection, has rendered musically individual.

The principal element of the performance was the baritone, Mariano Stabile. In him one finds a singer whose speech and declamation are equal to his acting powers. Each moment of the action is manifested in posture, glance and accent. . . . The voice of this baritone, which in other parts can be discussed in terms of volume, overcomes the difficulties with ease, and every phrase serves to augment naturally an effect, a bit of color or an event. This year again the public rewarded the artist with great applause. Without exaggerations, he recalled the great and distant interpreters of the masterpiece.

One must mention, too, the other interpreters, and above all, the quartet of women, composed of Mme. Llovera as Alice; Mme. Casazza as Dame Quickly; Mme. Ferraris as Nannetta; and Mme.

Vasari as Meg. The baritone Paci was somewhat deficient in the part of Ford. Others were the tenor Menescaldi as Fenton; Venturini as Cajo; Nessi as Bardolfo, and the bass Di Lelio as Pistol.

Muzio as "Tosca"

It had been about twenty years since Toscanini had conducted "Tosca" at the Scala. Therefore the evening of April 23 brought a curiosity to hear the Puccini work in the interpretation of the noted conductor. The theater was filled to overflowing. Additional interest was contributed by the presence of Claudia Muzio, an exceptional interpreter of the title rôle.

As for Toscanini, one must recognize at once the debt to him of an orchestral performance most balanced without excessive instrument clamor, remarkable in that each melodic moment had the maximum of expression and simplicity, with, at the same time, the impress of a living intensity of color. . . . Good taste prevailed, yet not one page of "Tosca" failed to give the strong sensation of theatricality and sentiment. . . .

Mme. Muzio, with her voice of the purest fibre, and with the refinements of her singing style, made herself newly admired. Her success culminated in "Vissi d'Arte," which was sung rather more lyrically than dramatically. But in the rest of the performance the artist stamped with masterly vigor the figure of the heroine and gave great relief to the major scenes. . . . I believe that the singer would be even more effective in the part of Puccini's *Manon* than in "Tosca."

The tenor Pertile began the evening quite well, and sang the first Romanza with warm fluidity and security of intonation. But suddenly he appeared wearied, and the arioso in the last act disappointed auditors somewhat.

Stabile was a good *Scarpia*, but did not come out exuberantly in tones when the situation and the music required it. The chorus comported itself pleasingly, and the scenery, painted by Edoardo Marchioro, roused unanimous admiration.

Mme. Muzio was again acclaimed in the last of her appearances in "Tosca." She left on April 30 for Buenos Aires to sing at the Colon in the season organized by Scotto.

The latter impresario, it has now been confirmed, has been engaged by the Government as the director of the renovated Costanzi Theater in Rome for the coming season.

"Nerone" Given Again

The recent revival of "Nerone" at the Scala was the fourth since 1924. It roused the accustomed interest and the same impressions as in former years. In a sense the admiration was renewed by the vigorous conducting which Toscanini brought to the complex tragedy of

Boito. There was a continuous progress and refinement in details of the performance, especially in the orchestra. . . .

New to the part of *Nerone* was the tenor, Antonino Trantoul, who knew how to infuse his song with a strong dramatic accent, and an opportune robustness of voice. The line of interpretation of Trantoul gave the figure a continuous prosilency. . . . If Martinelli should decide to let himself be heard as *Nerone*, would not his voice be singularly adapted to it?

We heard, in Bianca Scacciati, a new *Asteria*. With the exuberant vocal resources of this singer, good results could not be lacking. At the same time, she seemed far removed from the creatress of the rôle, Raisa, in the matter of fluidity in high octave passages, in intensity of accents, and in scenic action.

The *Simon Mago* was this time Marcel Journet, who always impresses by his actor's art and perfect diction. It would perhaps be hard to surpass him in this rôle. The other artists were those heard in other years—Luigia Bertana as *Rubria*; Franci as *Fanuel*; Nessi as *Gobrias*, and Walter as *Dositeo*.

The Scala, in addition to producing several new works previously announced, will give a revival of Giordano's opera, "Siberia," next winter. The composer has made some changes in the work for the new production. "Siberia" was first performed in Milan in 1903, and was subsequently heard in other Italian cities, in Paris, and in New York at the Manhattan Opera House, in 1907-8. It never achieved a pronounced success, despite its picturesque setting and action.

FEDERICO CANDIDA.

American Girl Dances in Vienna

VIENNA, May 5.—Catherine Edson, California dancer, gave a matinée in the Theater in der Josephstadt, of dances after music of Schubert and Beethoven.

An Unexcelled School

FOR MUSICAL TALENT

During the past winter no less than six young pupils of the Piano and Violin Departments of The Curtis Institute of Music, Philadelphia, Pa., appeared with the Philadelphia Orchestra in a series of subscription concerts.

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Individual instruction from these distinguished men and women is, for the most part, unavailable in any other way. Yet, since the aim of The Curtis Institute is to discover and develop not only potential stars for the concert and operatic stage, but teachers of highest quality, the tuition fees are moderate and financial exemption is granted to those of exceptional talent who cannot pay.

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Scholarships Bringing Inquiries from All Parts of United States

President John J. Hattstaedt of American Conservatory Reports Unusual Interest in Saenger and Lhévinne Examinations

CHICAGO, May 21.—The American Conservatory is receiving applications from all parts of the United States and Canada for free scholarships that are offered for study with Josef Lhévinne and Oscar Saenger. President John J. Hattstaedt reported today that all previous records of the Conservatory are surpassed by the number of inquiries already received.

The Oscar Saenger scholarships are new, and have aroused a great deal of interest. The Josef Lhévinne scholarships were first given last year, and are offered again this year.

Mr. Lhévinne has consented to grant a free scholarship of two private piano lessons a week, and the Conservatory will give a scholarship of two repertory-interpretation class lessons weekly.

Mr. Saenger will award two free scholarships for exceptional voices (one male and one female), each scholarship to include two private lessons weekly. To further the cause of American opera in English, he will also offer a scholarship in his opera class to be given to five different voices: soprano, contralto, tenor, baritone and bass.

The Lhévinne and Saenger scholarships are for the American Conserva-

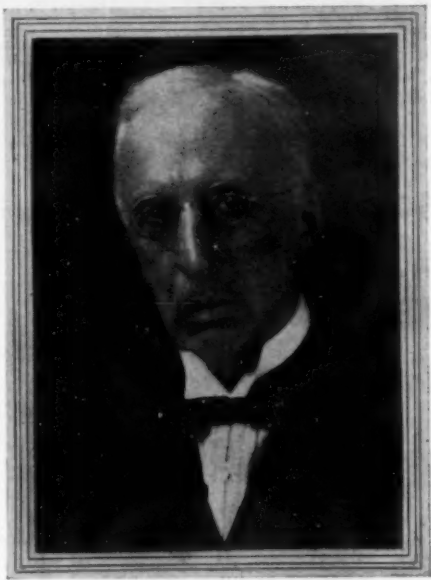


Photo by Moffett

John J. Hattstaedt, President and Founder of the American Conservatory, Chicago

tory's summer master school, for the five weeks from June 27 to July 30. This will be Mr. Lhévinne's fifth year of summer master classes at the Conservatory, but Oscar Saenger is a new addition to the teaching personnel of the school. His engagement to teach at the summer master school has attracted much interest.

The preliminary examination of contestants for the Oscar Saenger scholarships will take place June 25, and for the Josef Lhévinne scholarships June 22.

CONCERTS IN DAYTON

Liederkrantz Appears and Musicians Give Benefit for Flood Sufferers

DAYTON, OHIO, May 21.—A concert was given on May 15 in Memorial Hall by leading music organizations in aid of the Mississippi flood sufferers. Taking part were the Lytle Band, John V. Lytle conducting; the Municipal Band, with H. C. Becher; the Dutch Club, under the leadership of Gordon Battelle, and Clara Turpen Grimes, soprano.

The Dayton Liederkrantz, directed by Carl H. Schlaeflin, gave its thirty-eighth annual spring concert on Saturday evening, May 14. Several of the numbers will be heard at the Cleveland meeting of the North American Singers in June. Three concerts will be given there by a chorus of 4500 in conjunction with the Cleveland Orchestra. Soloists with the local organization at the Dayton concert were William Smith, violinist, a new member of the Proctor School faculty; Myrtle Gross, soprano, and Verne Rothaar, pianist. Choral numbers included works by Beethoven, Wagner and

Mendelssohn, and a folk-song of Portugal.

Miss Gross scored with "Still Wie die Nacht" of Bohm, with Miss Rothaar as accompanist. Miss Rothaar and Mr. Smith were heard in instrumental numbers.

H. EUGENE HALL.

Shelbyville Children Hold Festival

SHELBYVILLE, IND., May 21.—The annual May Festival by children of the Shelbyville schools on May 5 and 6 established a record in both attendance and artistry. Two hundred and forty children participated in the rollicking fairy musical comedy, "The House that Jack Built." Everything, from the High School Orchestras' Overture to the final crowning of the Queen and the King, reflected credit on Miss Van Doren and Tama Lyke, supervisors of music, and on Lola Rimstidt, physical training instructor.

H. E. H.

Ottawa Girl Plays Her Own Compositions

OTTAWA, OHIO, May 21.—An Ottawa girl, Mary Eloise Rauh, played a program of piano numbers at St. Mary's College, Notre Dame, South Bend, on May 16. Five of these pieces were her own compositions. These included: Nocturne, with violin accompaniment; "Il Penseroso," with harp accompaniment; "Ave Maria," "Over Eager Desire," and a number for two pianos.

H. E. H.

Mary Chainey Scores in Scranton

SCRANTON, PA., May 21.—Mary Chainey, violinist, was heard in recital in the Central High School Auditorium on the evening of May 12. Miss Chainey opened her program with Grieg's C Minor Sonata. Other composers represented were Cecil Burleigh, Beethoven-Kreisler, Chaminade-Kreisler, Wieniawski, de Falla-Kochanski and Cyril Scott. Her technique was especially fine in the Bruch Concerto in G Minor, which she followed with the "Londonderry Air" as an encore. Miss Chainey had the able support of Walter Golde as accompanist.

LIMA, OHIO—Kathryn Cheney, soprano, was featured in a special program given at Ohio Northern University on May 15. The occasion was a recital in Lehr Auditorium by Gladys Chiles, pianist.

H. E. H.

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Flood Sufferers Aided by Event in Memphis

MEMPHIS, TENN., May 21.—The Apollo Club, composed of fifty male voices under the direction of John B. Vesey and Ernest F. Hawke, gave its final concert of the season in the Auditorium on May 8. This concert was presented free to the public. A free-will offering was taken, the entire proceeds of which were turned over to the Red Cross for the benefit of the flood sufferers. Soloists included Royal H. Harrison, Russell D. Newell, H. D. Munal, George Hughes, Hugh Sandidge, and O. F. Soderstrom. The ensemble sang numbers by Tours, Bullard, Smith, Watson, and others. BABETTE M. BECKER

PITTSBURGH CHOIRS SING

Choral Performances Include "Gondoliers" and Mixed Program

PITTSBURGH, May 21.—The P. M. I. Chorus, under the leadership of Charles N. Boyd, presented "The Gondoliers" in concert form on May 16. Frank Kennedy assisted at the piano, and the cast was composed of Robert Owrey, Malcolm Hilty, Melvin Hemphill, Arthur Colman, Margaret Colcord Estop, Virginia Welty, Mrs. H. M. Schoenfeldt, Elsie Baldwin, and Gertrude Clark. The performance was good, and a large audience responded.

The Choral Society of the Y. M. & W. H. A. gave a concert in their auditorium on May 15, under the conductorship of Harvey Gaul. The chorus consists of more than eighty members. Soloists were: Rebecca Hemper, Sylvia S. Stein, Edith Canter Lazear, Rae Kopp, Mrs. Harry M. Stein, Caroline Himmelblau, Madeleine Kahn Lewis, and Max Franklin. Mrs. A. L. Balter, accompanist of the Society, played well. The chorus did excellent work and a capacity audience greeted the organization.

WM. E. BENSWANGER.

Gordon Quartet Has Many Bookings

CHICAGO, May 21.—The Gordon String Quartet has had a full schedule during the season. Six Beethoven concerts were played in the Field Museum at Chicago; six concerts were given on the Susan Coolidge series in James Simpson Theater; three in Orchestra Hall foyer; three in the Quadrangle Club at the University of Chicago; two in Highland Park, Ill.; and one each in Indianapolis, Ind., Clinton, Iowa, and Pontiac, Mich. The artists, Jacques Gordon, first violin; John Weicher, second violin; Clarence Evans, viola; and Richard Wagner, cello, are members of the Chicago Symphony. Since the close of the Chicago Symphony's season, Mr. Gordon has been on a concert tour embracing Hattiesburg, Miss.; Green Bay, Wis.; Springfield, Ohio, and Mount Vernon, Ohio.

Gives "Ballot-Box" Recital

DICKINSON, N. D., May 21.—George Liebling, pianist, gave a recital of the "ballot-box" type in the Normal School Auditorium on Friday night; that is, his program was entirely made up of request numbers. It included the "Moonlight" and "Appassionata" sonatas of Beethoven, Chopin's E Flat Nocturne, and Liszt transcriptions of "Rigoletto," "Hark, Hark, the Lark" and "On Wings of Song."

CINCINNATIANS HEAR CHARMING RECITALS

Anniversary Program and Scenes from Operas Are Enjoyed

By Philip Werthner

CINCINNATI, May 21.—Many were turned away from the Emery Auditorium on May 17, when the operatic department of the College of Music gave scenes from "Aida," "Rigoletto" and "La Bohème" under the direction of Adolf Hahn and with the assistance of the College Orchestra.

The capacity audience was enchanted with this performance, which approached professional standards. Stage settings were excellent, costumes were accurate and the musical end of the production was on a high level. In the fourth act of "Aida," the rôles were capably sung and acted by Edna Redlin, as Aida; Mildred Landrochr, Amneris; Sam Bova, Radames, and Leland Sheehy, Ramfis. The third act of "Rigoletto" was given by Norma Richter, Mildred Landrochr, Franz Trefzger, Eugene Eckerle and Herman Wessling. In the third act of "La Bohème," the principals were Mathilda Brooks, Margaret Leucke, Sam Bova, E. F. Eckerle and Herman Wessling.

The same night a capacity audience attended the program given in the Cincinnati Conservatory to mark the sixtieth anniversary of the institution. A feature of the program was Bach's Concerto for three pianos, played by Marguerite Melville Liszniewska, Karol Liszniewski and Mieczyslaw Münz, assisted by Jean ten Have, Robert Perutz, Peter Froelich, Karl Kirksmith and Joseph Kolinschlage. Other numbers were the "Kreutzer" Sonata of Beethoven, played by Messrs. Liszniewski and Perutz, and a Brahms Trio given by Messrs. Liszniewski, ten Have and Kirksmith.

Easton Symphony Concludes Season

EASTON, PA., May 21.—The final concert of the season given by the Easton Symphony was heard on May 19 in the High School Auditorium. The program was made up of request numbers, and the soloists were Anna Ziegler, soprano; and Walter Bender, clarinetist. In a brief speech, H. H. Mitchell, president of the association, reviewed the work of the season, and spoke of the improvement in the artistry of the players, due to the untiring efforts of the conductor, Earl Laros. Mr. Mitchell also bespoke increased support on the part of the public for this distinctive community enterprise. Opportunity was then given associate members to renew their subscriptions for the coming season.

M. H. C.

Mr. and Mrs. Kelley Are Guests of Middletown Band

MIDDLETOWN, OHIO, May 21.—The annual banquet of the Armco Band was held in the Elks' Temple on May 11. Guests of honor were Mr. and Mrs. Edgar Stillman Kelley. Frank Simon is conductor of the band, which is maintained by the president of the American Rolling Mill Company, George M. Verity.

H. E. H.

DELPHOS, OHIO—A recent event was the recital given by pupils of Leona Feltz, pianist of Lima, and Frances Rose Jauman, in Jefferson Auditorium.

H. E. H.

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CHICAGO COLLEGE ISSUES CATALOGUE

Fall-Winter Season, Under
President Witherspoon,
Begins Sept. 12

CHICAGO, May 21.—A month earlier than usual, the Chicago Musical College catalogue for the coming fall-winter season was issued this week.

The fall-winter season will be divided into four terms each of ten weeks' duration, the first beginning Monday, Sept. 12; the second, Nov. 21; the third, Feb. 6; and the fourth on April 16. The summer master school of 1928 will be a special six weeks course, extending from Monday, June 25, to Saturday, Aug. 4.

The curriculum offers courses of study in every department of musical education. Listed among the faculty members are Herbert Witherspoon, who has been president of the college since July, 1925; Pasquale Amato, Richard Hageman, and Florence Hinkle in the vocal department; Percy Grainger, Alexander Raab, Edward Collins, and Moissaye Boguslawski in the piano department; Leopold Auer and Leon Sametini in the violin department.

The Chicago Musical College was founded in 1867 by Dr. Florenz Ziegfeld in the Crosby Opera House. Soon outgrowing its birthplace, the conservatory was moved to a larger home on Wabash Avenue. But fate and the fire of 1871 decreeing another change, a new building was erected on Wabash Avenue. Later in the Central Music Hall the college gained national reputation as an institution devoted to the ideals in art and artistic education.

Dr. Ziegfeld, seeking foremost American and European teachers for his faculty, began to build up the corps of instructors that have made the college known. The conservatory was moved to the Fine Arts Building until enrollments became so numerous that larger quarters were needed, when another change became necessary. At 624 South Michigan Avenue it was believed there would be sufficient accommodation for many years to come.

But with a new policy of modern methods and renewed vitality, contributed through the energy of Carl D. Kinsey, who became manager of the college, all previous records were broken. The faculty and students were then installed in the new Chicago Musical College Building on Van Buren Street, near Michigan Avenue, purchased in May, 1925.

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Chicago Swedish Choir Will Embark with Zest on Tour of Scandinavia



Edgar Nelson, Conductor of the Swedish Choral Club of Chicago

CHICAGO, May 21.—Thirty-eight concerts will be given by the Swedish Choral Club of Chicago during its forthcoming Scandinavian tour. Edgar Nelson, conductor, and Harry W. Carlson, accompanist, will sail from New York on June 14, with the fifty-two women members of the chorus for a tour of Sweden, Norway and Denmark.

The Swedish Choral Club is thirteen years old. It has never been endowed, and it is one of the few choral clubs that has never had a deficit. It has always, even since the beginning, given its concerts in a large central auditorium, usually in Orchestra Hall. The Club possesses bonds and securities, to tide it over any possible hard times. It is said to be the only choral club so supplied.

"The Club gives its concerts so that the members may get together and rehearse," says Mr. Nelson. "The members do not rehearse in order to give concerts, but reverse the ordinary procedure of choruses. They are not in the uplift game; they just want to sing. There are numbers of people who do not feel right unless they are singing, for singing is an outlet for the emotions. The Club is a flourishing, healthy chorus, that gets artistic results because it loves singing."

Chicago Critics Are Guests in Quebec

CHICAGO, May 21.—Maurice Rosenfeld, music critic of the *Chicago Daily News*, and Karleton Hackett, critic of the *Chicago Evening Post*, with their wives, are guests this week of the Canadian Pacific Railway, the National Museum of Canada and J. Murray Gibbon at the Chateau Frontenac, Quebec, for the festival of music and handicrafts.

Chicago Musicales Is Enjoyed

CHICAGO, May 21.—Mr. and Mrs. Isador Buchhalter entertained last Saturday evening at the Philharmonic School of Music in Kimball Hall with a musicale and midnight supper for seventy-five guests. Rosa Olitzka, Jessy Slatiss, Moissaye Boguslawski, Léon Sametini, Philipp Abbas, Louis Victor Saar and Isador Buchhalter gave an interesting program.

Marie Zendt Sings in Chicago

CHICAGO, May 21.—Marie Zendt, soprano, has been soloist at the daily concerts in Lyon & Healy Concert Hall during the past week, delighting hundreds of hearers each day with the lovely quality of her voice and the artistry of her singing.

CHICAGO.—Eulah Cornor, soprano, has been engaged to sing the rôle of *Mercedes* in a special performance of "Carmen" at Minneapolis, in the Stadium there.



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Orchestras Heard in Chicago Week

CHICAGO, May 21.—The Chicago Business Men's Orchestra, composed of ninety-four business men, made its official debut on Monday night in Orchestra Hall, Clarence Evans conducting. An ambitious program was performed with real success. On the list were the Prelude to "Die Meistersinger," Franck's Symphony in D Minor and Rimsky-Korsakoff's "Capriccio Espagnole." The Franck Symphony was given a performance that would have done credit to many an established orchestra of professional musicians. The men played with verve and spirit, showing contrast in color, precision and rhythmic vigor.

Mrs. Avern Scolnik (Amy Neill) was violin soloist, and gave a beautiful performance of the Bruch Concerto. Her tone sparkled with life, and at the same time possessed a delightful singing sweetness, with broad, warm richness. She has a remarkably sensitive ear, her intonation being perfect.

The Chorale Francaise, Charles Lagourgue conducting, gave a concert consisting principally of modern French music on Sunday afternoon in the Playhouse. Louis Diemer's "Trio fantastique," entitled "Les Sorcières" proved a fascinating work as sung by the women's section, though its intricacies were not all well handled. Ravel, Debussy and Milhaud were represented by choral numbers. The concert was interesting largely because of the music sung, for the work of the chorus showed lack of rehearsal. Hans Hess, cellist, who was assisting artist, played Böellmann's "Variations Symphoniques" and numbers by Lalo and Lagourgue.

Recitals Are Feature

Joseph Zlotow, tenor, gave a recital on Saturday night in Lyon & Healy Recital Hall. He seemed a trifle nervous in his English songs, but in Polish, his native tongue, he regained quality and ease and won the approbation of his audience.

John Blackmore, pianist, gave a recital at Bush Conservatory on Monday evening that was marked by sound musicianship and intelligent insight into the compositions played. Beginning his program with the Prelude and Fugue in G Minor from Bach's "Well-Tempered Clavichord," Book Two, he progressed through a varied selection from Paradisi, Beethoven, Brahms, Chopin, Rachmaninoff, de Séverac, Scott and Debussy.

The Senn High School Glee Club, winner of the high school glee clubs' contest both this year and last, gave a concert in Orchestra Hall on Wednesday night. The singers were clad in the colors of their school. Noble Cain conducted in a rather unorthodox way, but gained excellent results from the school chorus of 280 voices. The voices were fresh and clear and the pupils sang with eager enthusiasm. Eugene Dressler, tenor, and Erwin Wallenborn, pianist, were soloists.

Edith Mansfield, soprano, and Sylvia Olmstead, pianist, made their concert debuts in the Young Artists' series in Fine Arts Recital Hall on Thursday night. Mrs. Mansfield, a pupil of Ellen Kinsman Mann, disclosed a very good voice, sonorous, of considerable range, and sang with clear intelligible diction. She pleased her public. Among other things, she sang Deems Taylor's Song-Suite, "City of Joy." Miss Olmstead, by courtesy of her teacher, Glenn Dillard Gunn, substituted at short notice for the scheduled pianist, who was reported ill. She disclosed a facile technic and crystalline runs in two Liszt études.

A concert by the Symphony Orchestra of the Chicago Musical College in Orchestra Hall was greatly enjoyed last Tuesday evening. The conductors were Leon Sametini and Isaac Van Grove. The prelude to "Hansel and Gretel," the second and fourth movements of Tchaikovsky's Fifth Symphony and Chabrier's "Spanish Rhapsody" were the orchestral numbers. Evelyn Levin gave a finished interpretation of the first movement from Goldmark's Concerto for violin and orchestra in A minor; Jacob Radunsky played the Saint-Saëns' Concerto in F

Major for piano and orchestra, and George Gove, bass, sang "Arm, Arm, Ye Brave" by Handel.

Children's Chorus Heard

Last Sunday afternoon a large audience in Fine Arts Recital Hall heard the Children's Chorus of the Gunn School. Dr. Daniel Protheroe, member of the Gunn School faculty and conductor of the chorus, deserves much credit for his success as leader. Realizing that the youth of today is the artist of tomorrow, Dr. Protheroe has lent his valuable experience to the development of the musical expression of the child. Those children not only sang, but they also interpreted well.

Saul Dorfman, pianist pupil of Glenn Dillard Gunn, acquitted himself in a most admirable manner. Especial mention is also due Miss M. Galusha for her artistic song impersonations. Her voice is fresh and sweet, albeit a bit small at the present time.

The cantata, "On the Nile" by Paul Bliss, consisting of seven numbers, was a delight. Simplicity of rhythm and melodic line make this work well adapted to young singers. The chorus seemed to enjoy thoroughly singing it.

FARNSWORTH WRIGHT.

GIVE OPERATIC MUSIC

Chicago Musical College Presents Excerpts in Central Theater

CHICAGO, May 21.—An excellent program of excerpts from three operas was staged by the Chicago Musical College in Central Theater on Sunday afternoon under the direction of Isaac Van Grove and Lester Luther.

The program began with Offenbach's one-act operetta, "Two Blind Men." This was followed by "The Ride of the Valkyries" from "Die Walküre," and "The Witch's House," from "Hänsel and Gretel."

The performances had nothing of the appearance of music school productions; indeed, so well were they mounted and so adequately sung and acted that one might have thought this was a production by a professional company.

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American Opera Finds Place on Publishers' Shelves

By SYDNEY DALTON



ESPIE a certain amount of encouragement offered by different organizations anxious to promote the cause of opera in English, the American composer has not yet made himself very distinctly heard in the operatic field, save for a few well known and welcomed exceptions. There is only one form of encouragement that can effect the issue vitally; namely, performance by one or more of the leading operatic organizations of the country. Perhaps the American composer is not receiving his due share of attention from our operatic managers; perhaps, on the other hand, he is receiving all he deserves. That, too, is a question that will be solved in the course of time.

In 1926 the David Bispham Memorial Medal was won by William Lester, for his setting of "Everyman," a morality play or choral opera, consisting of prologue, four scenes and epilogue, with choral interludes, and accompaniments for organ or orchestra.



William Lester

This work has since been published (J. Fischer & Bro.) and the first performance of it was given at Chicago under the auspices of the National Federation of Music Clubs, by the United Choirs of the New First Congregational Church.

Mr. Lester has turned out a work of serious import, and has made an earnest attempt to give a musical version of the story. Personality, or, rather personification, plays an important part; and, in

order to sketch the characters and moods more definitely, the composer has made wide use of motives, some of them strikingly appropriate. There are fourteen principals: two sopranos, one mezzo-soprano, one contralto, four tenors, three baritones, two basses and one speaking part, the Doctor, who reads the lines preceding the Prologue and Epilogue.

Its seriousness and genuine sincerity are the outstanding features of "Everyman." Inspirationally, it does not reach great heights. Its best moments do not recur frequently enough to grip the auditor; and for that reason, it may not be widely heard, though it deserves attention. But it is a work into which Mr. Lester has put much thought and much music of interest has resulted.

Original Compositions and Arrangements for the Violin

Violinists, both professionals and students, will find something to their liking in a budget of pieces for their instrument that has just come from the press (Oliver Ditson Co.). There are three numbers by August Nolek, his Op. 250, entitled "Serenade," "Graziella" and "Spanish Dance." This composer is a conservative in his ideas, but he holds the attention through his ability to make music that is tuneful and far from being dry. There is nothing surprising or unexpected about it, but it fulfills pleasant expectations. All three of the pieces demand a certain amount of technical ability in their performance.

Franz Drdla, a popular writer of music for the violin, contributes five numbers: "Pagoda," "The Fountain," "Katinka," "Flirt" and "Danse Espagnole." Here, again, is much variety and much tunefulness. Of the five, "Flirt," dedicated to Bronislaw Huberman, and the "Spanish" Dance, dedicated to Jascha Heifetz, are probably the most worth while. The latter is a difficult number to play, demanding both speed and great ability in the art of double stopping. These pieces are decidedly for the violinist of experience.

To his series of easy arrangements of well known compositions for violin and piano, Karl Rissland has added the air "Funiculi-Funicula" and Sir Edward Elgar's saccharine "Salut d'amour." He has

arranged and simplified both in a manner that will meet with the approval of all who like these melodies.

Gordon Balch Nevin's new Sonata Tripartite, for the organ (Clayton F. Summy Co.) will undoubtedly make



Gordon Balch Nevin

many friends among organists, at least, among those of them who go in for larger works. Dividing his work into an Alla Fantasia, a Romanza and "Marziale," Mr. Nevin has loosened the bonds of the sonata form to a point where he may do pretty well as he likes, save that there must be sufficient unity and continuity to hold the three movements together.

There is not a page that is not excellently written for the instrument. As such works go, it is not difficult to play, but it is made doubly effective through the composer's intimate knowledge of the organ and his ability to write for it. From the first chord the mood and character of the sonata are well established. There is virility and a martial swing that are not lost even in the middle movement. All in all, it is a most effective piece of organ literature.

More Siloti Editions of Piano Pieces

Pianists who have failed to become acquainted with the transcriptions, arrangements and revisions of classics and modern piano pieces, made by Alexander Siloti have missed a series of significant value. The series is entitled "Alexander Siloti Concert Repertoire" (Carl Fischer) and from time to time numbers have been reviewed in these columns. The most recent additions to the list are the Adagio from Sonata for Piano and Violin, No. 5, and the Air from the Suite for String Orchestra, No. 3, both by Bach; Borodin's Sérénade, from "Petite

Suite," and the "Dance, from the ballet "Raymonda," by Glazounoff; the same composer's version of "The Volga Boatmen's Song"; a Melody from Gluck's "Orpheus," two revisions of Liszt, "Au lac de Wallenstadt," from the "Années de Pèlerinage," and the Third "Consolation." For piano pupils of about third grade Mr. Siloti has added a version of "Twelve Themes from Famous Waltzes," by Johann Strauss, a composition that should be popular with teachers and pupils alike. Mr. Siloti's editions and piano versions of these works are unsurpassed for excellence and many of them should be in the repertoire of all pianists.

A difficult but thoroughly pianistic number is George Liebling's "Toccata de Concert" (Arthur P. Schmidt Co.). It is a comparatively early product of this noted pianist, having been copyrighted in 1899, but the new edition will give it a new lease of life and extend its circle of friends. Pianists of modest technical attainments had best avoid it, as it is quite difficult. On the other hand, skilled performers will find in it a brilliant, scintillating number on which they may polish up their technic.

Eight New Numbers for Choruses

"God of All Nature" is the title of a choral paraphrase of the Andante from Tchaikovsky's Fifth Symphony, made by Harvey Worthington Loomis, and a very successful effort. It is for mixed voices. Also for mixed voices, in three parts, with the tenor omitted, is "Mister Moon!" by Ira B. Wilson, and "The Fishermans," by G. L. Tracy. Both are tuneful and suitable for school work particularly. From the same press (C. C. Birchard & Co.) comes an arrangement of a Schubert song, "Youth at the Brook," made by Gladys Pitcher. It is simply, but very effectively, made for chorus of women's voices. As is Bertha Remick's arrangement of Czibulka's well known "Come, Join the Dance!" which, however, is in two parts only. Gladys Pitcher's "Pack, Cloud, Away," and "A Story" are in three parts, for women's chorus and they will be found melodious and singable.

PEPPERELL CELEBRATES ITS FIRST MUSIC WEEK

Event's Success in Massachusetts Center Prompts Committee to Organize Choral Society

PEPPERELL, MASS., May 21.—This year for the first time, the town of Pepperell celebrated National Music Week. Such was its success that the committee hopes to organize a choral society in the fall. It will be the first active music organization that Pepperell has had in many years.

An organ recital on Sunday evening, May 1, given by Uguhart Chinn, organist at the Community Church, assisted by Denise Johnson, cellist, opened the event.

"Home talent night" on May 3 followed. Listed to appear in the concert were Twitchell's Orchestra, the Pepperell Male Quartet, the Pepperell Woman's Club Quartet, and Mrs. Charles Ames, soprano, accompanied by Elizabeth

Lowe. Eva O'Neil and Mrs. Charles Taft were the accompanists for the quartets. A paper was read on Beethoven by Florence Hutchinson.

The third event of the week was furnished by the management at the Opera House, when at no expense to the committee, "The Music Master" was shown to a capacity audience.

Six hundred seats in the Town Hall were filled for the Lowell High School Band concert given on the evening of May 5. The performance fully justified expectations.

Though the first two events were free to the public, 25 cents admission was charged for this concert to cover the band's transportation expenses. The committee, previously with an empty treasury, then found itself with \$150. When all expenses are paid there will probably be a surplus of \$50.

The committee for a music week was originally formed at the suggestion of Minnie C. Small, organist of the Methodist Church. George Clarke, superintendent of schools, was the chairman; Mary A. Wood, representing the Parent-Teacher Association, secretary; and Ralph Buck, treasurer. Other members of the committee were Alice Bartlett, choir director at the Community Church; Mrs. John Bennett, of the Pepperell Woman's Club; Marian Brown, of the Community Church; Florence Hutchinson, Frank Prescott, president of the Board of Trade, and Minnie C. Small.

Connecticut Singer Makes Début in Italy

NEW BRITAIN, CONN., May 21.—Lenora Lacava, daughter of Mr. and Mrs. James Lacava of this city, made her operatic début in Milan, last week, according to a cablegram received by her father. W. E. C.

Woman's Choral Club Heard in Hackensack

HACKENSACK, N. J., May 21.—Probably the best concert that the Choral Club has given was heard under Anna Graham Harris in the State Street

School Auditorium, on May 3. The concert, given soon after the organization had won the contest sponsored by the State Federation of Women's Clubs, enlisted as soloists Bernard Ocko, violinist, and Harry Fishbough, pianist. Both were received enthusiastically, the former in Rimsky's "Hymn to the Sun" and works of MacMillan, Ocko and Kreisler, and Mr. Fishbough in numbers by Chopin and Rachmaninoff. Under Miss Harris' spirited leadership the singers surpassed themselves and their artistic delivery of contrasted types of songs will not be soon forgotten. Choral numbers included the "Salutation" of Gaines, a Mexican folk-song which earned a repetition, Liszt's "Liebestraum" arranged by Bornschein, and compositions of Salter, Fay Foster, Sullivan, Fox, Spross, Manney and Weatherly.

Meriden Club Sings "Undine"

MERIDEN, CONN., May 21.—The second annual "Little Music Festival" was presented by the Meriden Woman's Choral Club in the City Hall Auditorium on May 17, when the cantata "Undine" was sung. Soloists were Rhea Massicotte, soprano, and Henry Clancy, tenor of New York. Assisting were the Choate Trio of Wallingford, and an orchestra composed of Meriden women. The conductor was Mrs. J. F. de Villafranca. Members of the Choate Trio are Fritz Kahl, violin; John Clayton, 'cello, and Edward Ryan, pianist. W. E. C.

Chamber Music Interests Clinton

CLINTON, CONN., May 21.—A concert of fine quality was given by the Girls' String Quartet from the Yale School of Music in the Congregational Church on May 12. The musicians were: Katherine Hazel Burnham, first violin; Frances O'Neil, second violin; Barbaro Abbey Stevens, viola; Elizabeth Anne de Blaius, 'cello. The accompanist was

Florence Morrison. Piano pupils of Carl Jensen of Whitneyville gave a good recital in Morgan Hall on May 11. Frank Rascati, a member of the New Haven Symphony, assisted with violin solos. W. E. C.

Manchester Choir Sings "Redemption"

MANCHESTER, May 21.—Gounod's oratorio, "The Redemption" was sung on Sunday, May 15 in the South Methodist Church by the choir, which was augmented by a chorus of forty. Under the direction of Archibald Sessions. The choir was assisted by the following New York vocalists: Grace Kerns, soprano; Ernest Davis, tenor; Alexander Kisselburgh, baritone. W. E. C.

Gena Branscombe Music Is Featured

Gena Branscombe's composition, "The Dancer of Fjaard," was a feature of the fifty-sixth private concert of the Lyric Club, recently held in the Auditorium of the Young Men's Hebrew Association, Newark, N. J. The Club was assisted by Wendell Hart, tenor, and players from the New York Festival Orchestra. Dr. Arthur D. Woodruff conducted, and Grace Bender was the accompanist.

Central Connecticut Towns Hold Second Glee Club Contest

WEST HARTFORD, CONN., May 21.—The second annual glee club contest sponsored by central Connecticut towns, was recently held before 200 spectators in the Hall High School. Meriden, South Manchester, East Hartford and West Hartford were represented. The winning glee club in the girls' competition was Meriden High, and East Hartford in the boys' contest. "Duna" by Salter was the required song for boys and "The Morning Wind" of Branscombe for girls. Watkins Brothers of South Manchester presented the silver cups offered in the competition.

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Catholic Entertainment Will Benefit Children

LADY ARMSTRONG will head the list of patronesses of the last and largest Catholic benefit of the season, which will be given on Sunday evening, June 19 at Mecca Temple. A fashion fête will be featured and stars of the theater and the concert stage will appear. The proceeds will go to St. Joseph's Summer Institute, Hackettstown, N. J. More than 1000 children have made application for the twelve days' vacation which the Institute gives. Twenty-five thousand dollars is needed to "improve housing and recreational facilities to accommodate these waifs from the east side," says an announcement.

In Chicago Studios

Chicago, May 21.

CHICAGO MUSICAL COLLEGE

Constance Eberhart, mezzo-soprano, pupil of Isaac Van Grove, was soloist with the chorus of the Milwaukee Teachers' Association on May 2, and soloist at the K. A. M. Temple in Chicago on May 7. Frances Stodola, another Van Grove pupil, gave a successful song recital in Fine Arts Recital Hall, April 28.

Helen Smith, violin pupil of Léon Sametini, and Florence Nuzum, pianist, played before 175 invited guests at a tea given in the home of Dr. John Nuzum at Janesville, Wis., last week. Annah Webb, violinist, was soloist with the Lakeview Music Club at its annual luncheon in the Palmer House May 2.

Russell Hupp, organ pupil of Charles Demorest, featured his own composition the week of May 9 at the Temple Theater in Mishawaka, Ind. Cornelia Bagley, also an organ pupil of Mr. Demorest, was soloist for the Phi Beta Sorority May 9. Allan Peacock has accepted a position as organist at Lake Geneva Theater, Lake Geneva, Wis.

The Arlene Durkee Concert Company, consisting of Arlene Durkee, mezzo-soprano, pupil of Herbert Witherspoon; Mary Towbin, violinist, pupil of Max Fischel; George Gove, pupil of Herbert Witherspoon; and Irene Hite, pianist, appeared in concert on May 7 in the Presbyterian Church, Woodstock, Ill., before a large audience.

AMERICAN CONSERVATORY

Roselle Bass, pupil of Marguerite Kelpach-Ullmann, appeared in a successful recital in Lyon & Healy Concert Hall on May 17. Louise Hattstaedt Winter, soprano; Jacob Hanneman, pianist, and Kenneth Fiske, violinist, were presented by the Wanick Club at its program on Sunday afternoon at the Hotel Stevens. Elaine De Sellem, of the faculty, sang a group of songs at a concert given by the law fraternity, Sigma Phi, at the home of Clarence Funk in Oak Park on Thursday morning. The De Sellem-Folsom Quartet gave a concert in Lincoln Center Auditorium, May 18, presenting four scenes from popular operas.

Maddelena Heyer Akers, graduate pupil of Adolf Weidig, performed her Suite for violin and piano for the Chicago Artists' Association in Fine Arts Hall on May 17. Mrs. Akers was assisted by Jack Baus, violinist. The contest of young pianists for the commencement contest appearance took place on Saturday afternoon before a large audience. Three concertos—the MacDowell in A Minor, Chopin's in E Minor and Liszt's "Hungarian" Fantasia—were played by three contestants. These players had been chosen in preliminary contests from a large number of candidates. The following were selected: Ruth Alexander, Winfield, Kan.; Earl Rohlf, Davenport, Iowa; and Ethel Silver, Milwaukee. Mr. Rohlf is a pupil of Allen Spencer; Miss Alexander and Miss Silver are pupils of Silvio Scionti.

BUSH CONSERVATORY

A revival of the farce-comedy, "Engaged," by W. S. Gilbert, was produced under the direction of Elias Day on Thursday, Friday and Saturday, in the Playmakers' Shop. Delightful quality was evidenced in the playing of Robert Yale Smith's pupils in recital on May 19. The program was given by Rosemary Livingston, Madeline Blickensder-

"Elijah" Performance Is Climax of School Festival Applauded by More Than 16,000 Listeners—Vocal and Instrumental Groups Show Remarkable Ability

MILWAUKEE, May 21.—The most elaborate school music festival ever held in this city has been completed successfully with three performances in the entire Auditorium, the largest hall in the city. There were more than 5000 performers in the three programs and between 16,000 and 17,000 listeners. A fine performance of "Elijah" was the climax.

The Festival opened with an evening program featuring the seventh and eighth grades. The matinee the following day was devoted largely to the smaller children, grades one to six inclusive; and the final program employed the musically inclined in the eight high schools of the city.

More than 2000 singers appeared in the first program, all from the seventh and eighth grades with Herman F. Smith, supervisor of music in the public schools, as conductor. There was intense eagerness among pupils to be chosen for the chorus, but only about 20 per cent of the pupils could be used, though the entire seventh and eighth grades rehearsed the music in their regular classes.

Mr. Smith had chosen for the Festival Chorus such numbers as Haydn's "Hear, O Ye Nations," Mendelssohn's "Psalm of Labor," Wagner's "Hail, Bright Abode," "Arise, O Soul" by Tchaikovsky,

fer, Bernice Shepperd, Morgan Merrifield, Ella Kouba and Jerrold Gilden. The pianists were assisted by Irl Hunsaker, tenor, pupil of Glen Drake.

Piano pupils of Ella Spravka gave an enjoyable recital in the Conservatory on Friday evening, assisted by Josephine Huston, soprano, pupil of Mae Graves Atkins.

Bernard Helfrich, pianist-accompanist, has completed a concert tour to the coast with Cecil Arden. Mr. Helfrich is a member of the junior piano faculty.

SHERWOOD SCHOOL

The twelfth annual concert of the Sherwood Children's Chorus and Glee Club, conducted by P. Marinus Paulsen, took place in the Auditorium Theater this evening, assisted by the Morgan School of Dancing.

TRUMBULL STUDIOS

Jean Forsythe, child pianist, pupil of Florence Trumbull, played this afternoon at the Shoreland Hotel for the benefit of the Protestant Children's Aid.

Bromfield Book to Be Given in Dramatic Form

Louis Bromfield's novel, "The Green Bay Tree," will be presented in dramatic form next autumn. Mr. Bromfield was a member of the staff of MUSICAL AMERICA for three years, and wrote the novel during that time. The title was suggested by one of his associates on the paper. This was Mr. Bromfield's first novel and it achieved an unusual success with the public. It was published in 1924, and was followed by a sequel, "Possession," the heroine of which was a concert pianist. Mr. Bromfield's third novel, "Early Autumn," was recently awarded the Pulitzer Prize for the best novel published in 1926. Arthur Hopkins, who will present the play, announces that it will be called "The House of Women" and that Nance O'Neil and Elsie Ferguson will appear in the leading rôles.

Frank Healy to Manage Florentine Choir

Frank W. Healy, San Francisco impresario, has been appointed general manager of the world tour of the Florentine Choir, of Florence, Italy, which is to begin in October of this year. Mr. Healy managed the tour of the Sistine Chapel Choir through the United States and Canada. His San Francisco offices will be headquarters for the Florentine Choir in America.

and "The Sun Worshippers," a Zuni Indian melody. Despite the size of the chorus, exceptional co-ordination was shown, the huge group sang as one voice, with zest and spirit and even with considerable detail in interpretation.

To give these grades further opportunities, Mr. Smith offered one group by each grade with numbers by Loomis, Mozart, Lacombe, Barnby and other composers.

Two other ensembles featured the program—the All-City Grade School Band, with eighty picked players led by Harvey Krueger, and the All-City Grade School Orchestra, conducted by Anna Johannsen, supervisor of orchestral instruction. The band played with excellent rhythm and well marked melodies, and the orchestra accomplished remarkable refinement, as well as stirring climaxes.

Younger Children Appear

The second program, devoted largely to the smaller children, opened with a demonstration of band work. A group of hundreds of sturdy bandmen from eight schools played several rousing numbers under the baton of Harvey Krueger, director of band work in the schools.

The next feature was a sample of group piano work in the schools with pupils displaying, first, second semester, third and fourth semester work on twenty pianos under the direction of Carol Biederman. The degree of team work and proficiency obtained after only ten, twenty or thirty lessons in groups only, was extraordinary.

A third demonstration of the matinee was a string ensemble of several hundred pupils selected from those who are studying violin and other string instruments in groups in the schools. Miss Johannsen managed the huge group with great ability. Numbers by Haydn

and a number of other composers were performed.

Just recently harp classes have been added to the high schools, and a group of about fifteen, with violinists and cellists, displayed their work. Emma Osgood Moore, harpist of Chicago, led this group and accomplished wonders with her young protégés. Her numbers had to be repeated, so strong was the approval of the 6000 in the audience.

After some snappy work by a drum corps of about forty boys and girls, 1400 singers of the sixth grade gave an excellent rendition of Fletcher's cantata "The Walrus and the Carpenter," with two pianos for accompaniments. Lillian Gunnis, district supervisor of music, led the big chorus. Ruth Manning and Eva McGehee played the pianos. The chorus sang from memory, with perfect enunciation and with excellent interpretation of the meaning of the text.

"Elijah" Is Sung

The festival closed with an impressive performance of "Elijah" by 350 girl singers from all the high schools, with seventy-five members of the Lyric Male Chorus furnishing the tenor and bass parts, and the accompaniment supplied by the Minneapolis Symphony, with Alfred Hiles Bergen as conductor. The soloists were Preston Grinder, as the Youth; Leota G. Fletcher, soprano; Verna Lean, contralto; Carl Thalman, tenor, and Bernard Ferguson, *Elijah*.

The chorus acquitted itself admirably, the high school girls unraveling the complexities of Mendelssohn with as much ease and certainty as mature singers. Henri Verbrugghen opened the program with an inspired reading of the "Tannhäuser" Overture. He emphasized the brasses with splendid effects, achieving strength without coarse or strident tones. He was recalled again and again.

C. O. SKINROOD.

SCHOOL BAND CONTEST TO BE HELD IN IOWA CENTER

Council Bluffs Chosen as Meeting Place Where Championship Is to Be Decided—2000 to Participate

COUNCIL BLUFFS, IOWA, May 21.—America's champion school band will be chosen in a two-day competition here on May 27 and 28, when high school bands from practically every section of the country, comprising about 2000 musicians, vie for the national title.

Prior to this, sectional and State contests will have been held in twenty-six States to select the best bands to compete in the national contest, which is to be held under the joint auspices of the committee on instrumental affairs of the Music Supervisors' Conference and the National Bureau for the Advancement of Music. Many of the State contests already have been held. The States which are scheduled to have bands representing them here are Illinois, Indiana, Iowa, Minnesota, Montana, North Carolina, Ohio, Pennsylvania, California, Kentucky, Michigan, Wisconsin, North Dakota, Oklahoma, Utah, Colorado, Nebraska, Kansas, South Dakota and Texas. The six New England States will have one band represent this section, to be selected in a special contest May 20 at Boston.

The committee consists of J. E. Maddy,

Ann Arbor, Mich., chairman; Jay W. Fay, Louisville, Ky.; Lee M. Lockhart, Council Bluffs, Iowa, who will be general director of the national contest; Russell V. Morgan, Cleveland, Ohio; Victor L. F. Rebmann, Yonkers, N. Y., and C. M. Tremaine of the National Bureau for the Advancement of Music, New York.

St. Peter Appoints Music Supervisor

ST. PETER, MINN., May 21.—After being without the service of an instructor of music in the grade and high schools for seventeen years, the St. Peter Board of Education has again engaged a supervisor. Norma Devol of Fargo, N. D., will take this position at the beginning of the next school year.

G. S.

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What Two Harpsichords Owe to Small Pianos

Artistic Effect Produced by Force of Circumstance Leads Musicians to Experiment with Atmospheric Results—Intensive Study Involved

CHICAGO, May 21.—The use of harpsichords, which has excited the interest and curiosity of audiences hearing two-piano concerts by Philip Manuel and Gavin Williamson, was explained to MUSICAL AMERICA's representative this week by two artists.

Coming in part from Mr. Williamson and in part from Mr. Manuel, the interview revealed the following experience:



Gavin Williamson

"Several years ago, we were to play on a college course in central Illinois. Late in the afternoon of the day, we learned that the pianos, which were being trucked from a division point, had been in a smash-up, and we had to get two instruments to play on that night. The only available pianos were two small baby grands, fortunately of the same size and make. They were requisitioned and tuned, and the concert went ahead.

"The next day we were returning to Chicago. While discussing the concert of the night before, we agreed that our Mozart seemed especially good; and the thought came that it may have been the more Mozartean because of the thinner tone which the small pianos produced, which must have been closer to the timbre of Mozart's instruments. We

gradually evolved the idea of acquiring harpsichords from this beginning. A trip to Paris followed soon after, and negotiations with manufacturers were begun. Much time was spent in a factory learning the construction and care of the precious clavichords; and intensive study of the instruments from the artistic side was, of course, a



Philip Manuel

matter to demand our careful attention. We found our many years of organ playing a great asset in becoming harpsichordists."

"What do you do to keep the instruments tuned and regulated?" they were asked.

"Well, we find that it takes plenty of time on the day on which we play to put our instruments in shape, tune them, and go over our numbers at least once," replied Mr. Manuel. "I do the tuning, and Mr. Williamson does the regulating. Certain duties that bear on arrangement of the stage and placing of the two harpsichords and two pianos combine with other duties to make a full day of it. Were it not for the uniform helpfulness and efficiency of the piano man we should, indeed, feel the day a bit too full."

New Opera by Mascagni Reported

PIETRO MASCAGNI has completed a new two-act grand opera, according to reports from European sources. The work is said to have a dramatic libretto and to depict Italian peasant life of the present day.

Organ Given to Memphis Church

MEMPHIS, TENN., May 21.—Through the gift of Blanche Steele Coate, St. Mary's Cathedral will have a splendid new organ. The instrument will be of the semi-unit system, having three manuals. It will be the largest church organ in Memphis.

B. M. B.

Lea Luboshutz Booked As Orchestral Soloist

Lea Luboshutz, Russian violinist who will teach at the Curtis School of Music in Philadelphia next season, has many orchestral engagements already booked for next season in addition to recitals and joint programs which she will play with Josef Hofmann, as heard at Carnegie Hall, this season. Mme. Luboshutz has four engagements with the Philadelphia Orchestra in the Quaker City on March 23 and 24 of next year, the 27th in Washington and the 28th in Baltimore. She has been re-engaged for two performances with the Cincinnati Orchestra, on Dec. 16 and 17.

Marie Miller Makes Appearances Near N. Y.

Marie Miller, harpist, who gave recitals at Flushing, L. I., and at the International House, New York City, on April 25 and 27, played several solos in the Broadway Tabernacle the morning of May 8. She was to appear at a musicale the evening of May 8 in the home of Mrs. J. J. Edwards.

Pupil of Mme. Pangrac Heard in Studio

Ottillie Ludra, mezzo-soprano, was presented in a recital by her teacher, Anna Fuka-Pangrac, in the Pangrac Studios on May 15. With Mme. Pangrac at the piano, Miss Ludra sang a group by Grieg, arias from "La Gioconda" and "Anna Bolena," and songs by Dvorak, Loomis, Morris, Eames and Godard.

ORGANISTS IN TENNESSEE HOLD TRI-STATE MEETING

Delegates Gather in Memphis for Convention Under Auspices of American Guild Chapter

MEMPHIS, TENN., May 21.—For the first time in local annals, a Tri-state Convention of Organists was held in this city on May 7 under the auspices of the West Tennessee Chapter of the American Guild of Organists. About fifty organists attended the convention, many of them coming from towns in the Tri-state district.

The convention was called to order by Dean Adolph Steuterman of this city. Following the invocation by Rev. A. H. Noll, and the address of welcome on behalf of the city by Mayor Rowlett Paine, an address of welcome on behalf of the American Guild of Organists was given by Mrs. Lunsford Y. Mason.

Among addresses delivered during morning and afternoon sessions were those by Erwin H. Vonderau, organist and choirmaster of St. John's Church, Helena, Ark.; Helen W. Ross, organist of the Presbyterian Church of Laurel, Miss.; Dr. Charles F. Blaisdell, rector of Calvary Church of this city; Mrs. O. F. Soderstrom, registrar of the West Tennessee Chapter and organist of Idlewild Presbyterian Church of this city; Elizabeth Mosby, and Mrs. E. A. Angier, Jr., chairman of the convention committee, both of this city.

After luncheon in the Peabody Hotel, the delegates were taken to St. John's Methodist Church where Edwin Stanley Seder, organist of the First Congregational Church, Oak Park, Ill., and the Sherwood Music School of Chicago, gave a recital. A large number of music-lovers other than delegates attended. Mr. Seder's program included numbers by Hollins, Bach, Handel, Russell, Clokey and Mulet. Delegates were taken for a drive around the city following the recital.

BABETTE M. BECKER.

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BROOKLYNITES HEAR "RIGOLETTO" SUNG

Stracciari Scores in Title Role—Other Music Given

By Arthur F. Allie

BROOKLYN, May 21.—On Tuesday evening, May 17, "Rigoletto" was performed in the Opera House of the Academy of Music. The cast included Riccardo Stracciari, *Rigoletto*; Anna Lodato, *Gilda*; Graziano Lauro, *the Duke*; Nino Ruisi, *Sparafucile*; Kathryn Richards, *Maddalena*; Jannette Serafini, *Maude Weber*; Luigi dalle Molle, *Paolo Calvini* and Antonio Frasona.

Mr. Stracciari imbued the dramatic title rôle with pathos and eloquence and dispensed vocal skill and noble style. Mr. Lauro was well liked for his vibrant singing, as were his associates. Gabrielle J. Simeoni conducted.

Pupils of Andrew Thomas Williams appeared in concert at Apollo Hall on May 6. The program included a four-hand arrangement of the "Egmont" Overture, played by Violet Rudin, Aimée McIntosh, Gertrude Goldstein, Ruth Vinitsky; the Sonata Op. 27, No. 1 of Beethoven, Sophie Futterman; songs by Giordano, Bellini, Schumann, Meyer-Helmund, Holly and Burleigh, sung by Fannie Carmel, soprano.

Irving Kimmel, tenor, was heard in "M'Appari" and "Vesti La Giubba," and

songs of Gartner, Geehl and Schubert. Sophie Futterman, pianist, played numbers by Charlton, Albeniz, Futterman, Liszt and Mozart, with A. T. Williams at the second piano for the last composer's B Flat Concerto.

An arrangement of the "William Tell" Overture for two pianos was played by Violet Rudin, Aimée McIntosh, Gertrude Goldstein and Ruth Vinitsky.

The Plymouth Choral gave its annual spring concert Tuesday evening, May 10, in the concert hall of the Brooklyn Academy. This was the first appearance of the club in the Academy, concerts heretofore having been given in historic Plymouth Church on the Heights.

The program opened with a choral greeting composed by the conductor, G. Waring Stebbins. Other numbers were by Matthews, Speaks-Gaines, Burleigh, Victor Harris, Goring Thomas, Saint-Saëns arranged by G. Waring Stebbins, and Stebbins. Assisting artists were Augusta Tollefsen, pianist, who played a Prelude by Prokofieff, "The Sea" by Palmgren, "Le Rossignol" of Alabiéff-Liszt, and works of Olsen, Chopin and Strauss-Tausig.

Club soloist was Florence Van Reyper, soprano, who sang "Voi lo sapete," "Night" by Brown, "Hayfields and Butterflies" by Del Riego, "Pierrot" by Rybner, and an arrangement by La Forge. Both soloists were warmly received and responded with encores. Cornelius R. Van Rees was organist, and Mrs. G. Waring Stebbins, accompanist.

LEXINGTON PROGRAMS

Incidental Music to Maeterlinck Play, "Sister Beatrice," Is Heard

LEXINGTON, KY., May 21.—Incidental music to "Sister Beatrice," arranged and played by Elizabeth T. Smith, was heard here on May 9 during a performance of the Maeterlinck play.

The Junior MacDowell Club gave a recital in the Lafayette Hotel for the Woman's Club of Central Kentucky on Saturday afternoon, May 7. John Shelby Richardson, president of the Junior Club, was one of the piano soloists.

Sunday afternoon, May 15, a private musicale was held in the home of Sarah McGarvey, Elsmere Park. Mrs. A. S. J. Tucker of Washington, pianist, was the artist in a program of Bach, Chopin, Brahms, Beethoven and Rubinstein.

A lecture-recital on Beethoven and Haydn was given by Caroline Barbour on Friday evening, May 6 at the Lexington College of Music Auditorium. Harold B. Holst, baritone was the assisting artist.

MARY CAMPBELL SCOTT.

Caterina Marco, Septuagenarian Prima Donna Heard in Recital

Caterina Marco, a former opera-singer, was heard in a recital in the Waldorf-Astoria on the afternoon of May 22. Mme. Marco, who is seventy-five years old, made her début in this country in 1878, and was later heard in the companies of Clara Louise Kellogg and Annie Louise Cary. In spite of Mme. Marco's advanced age, she sang with considerable charm and even in difficult numbers such as "Ah non Credea" from "Sonnambula" and operatic arias of more modern type, disclosed excellent style and a voice that has by no means

lost all of its freshness. She also was notable for her general adherence to pitch. Mme. Marco was assisted by Rita Rosova, violinist; Roy Veller, baritone; Christopher Meehan, tenor, and Sidone Taylor, pianist. J. D.

Fontainebleau to Have Notable Concerts

The Fontainebleau School of Music announces the following series of concerts for the coming summer: June 30, Compositions of Gabriel Pierné, under his personal direction; July 4, André Pascal Quartet, compositions by Fauré, Debussy and Roger-Ducasse; July 7, Compositions of Maurice Ravel under his personal direction, including a new Sonata for violin in first performance by Mr. Asselin and Mr. Ravel; July 11, song recital by Claire Croiza; July 18, violin and vocal recital by Mlle. Candella and Mr. Jouatte; July 21, piano recital by Mlle. Pignari; July 25, André Pascal Quartet, compositions by Fauré, Boëllmann and Bernard; Aug. 1, organ recital by Marcel Dupré; Aug. 4, compositions of M. Dussot, Prix de Rome, 1924; and René Guillot, Prix de Rome, 1926; Aug. 11, piano recital by Maurice Dumesnil; Aug. 18, compositions of Saint-Saëns, including the Requiem, by School Chorus, soloists and orchestra, under Gerald Reynolds; a Sonata and a quartet with piano, Isidor Philippe at the piano; Aug. 22, compositions by Widor, under his personal direction; Aug. 29, Quintet of Franck and compositions of Chausson; Sept. 1, harp recital, Marcel Grandjany, assisted by Mme. Berthal; Sept. 8, cello and vocal concert by Paul Bazelaire and M. Stroesco; Sept. 12, lecture-recital by Thomas Salignac, tenor; Sept. 19, final concert by students of the school.

San Francisco Conservatory to Hold Summer Course

SAN FRANCISCO, May 14.—The San Francisco Conservatory announces a summer course in singing to be held by Giulio Silva from May 30 to July 9. Teaching and ensemble singing are included in the lessons planned for teachers and advanced students. Following the summer class here, Mr. Silva will spend several weeks in Italy, returning to the Conservatory for the fall term. Of the 1800 public school students competing in a piano contest sponsored by a local paper, five chosen to play in the finals were students at the Conservatory. Another young pianist who competed in the finals was a student of one of the Conservatory's normal graduates, although not of the Conservatory itself. M. M. F.

Washington Singer to Marry

WASHINGTON, May 21.—The wedding of Kitty Beale, formerly a member of the Metropolitan Opera in New York, to Karl Knox Gartner, is announced to take place in this city on June 8.

Consolidated Drum Corps Is Prospect for Paris Convention

MINNEAPOLIS, MINN., May 21.—A questionnaire to determine whether American Legion posts throughout Minnesota will support a consolidated Minnesota drum corps at the annual convention of the organization at Paris next fall has been sent to all posts by Rufus Rand of Minneapolis, State commander. That a majority of the posts will favor the proposal is indicated in advance returns received by Mr. Rand. Each member of the corps would pay \$100 to the general fund, while the balance of the fund would be raised by subscriptions. In the event the corps is sent to Paris, Jerry Cannon of St. Paul, will be the leader. G. SMEDAL.

PASSAIC HEARS "LUCIA"

Miss Sengelen Sings Title Rôle in Opera Performance

PASSAIC, N. J., May 21.—Under the auspices of the Torre Grand Opera Company, of which Francis C. Torre is director, "Lucia di Lammermoor," was given in the Playhouse recently, with marked success.

Vittoria A. Sengelen, in the title rôle, was particularly well received by her audience who insisted on numerous curtain calls at the end of each act. Edgar was portrayed by Alfonso Attanasio. His mellow voice, plus his ability to bring a clear and persuasive expression of his part, made his rôle one of the best the evening afforded.

With strong vibrant baritone, Rosario Ponte sang the *Lord Henry*. Giuseppe Gravina as *Raymond*, interpreted his part with unqualified success for his musical intelligence and dramatic interpretation. Clementina Vasti's clear soprano voice was heard in the part of *Alice*. Vincenzo Nola, as *Lord Arthur*, displayed a pleasing tenor voice. His singing evoked much favorable comment. Gennaro Frascino, tenor, for his portrayal of *Norman* received generous applause from the audience.

The chorus and the orchestra, under Camillo Bonsignore, both deserve praise.

Officers Are Elected by Minneapolis Musicians

MINNEAPOLIS, MINN., May 21.—John P. Rossiter has been named president of the Minneapolis Musicians' Association. E. L. Gochia is vice-president, and D. R. Pechin, treasurer. Fred W. Birnback was named secretary for the eighth consecutive term. Mr. Rossiter and Mr. Gochia will be delegates to the national convention of the Association at Baltimore. Members of the new board of directors are C. G. Larsen, Louis Maggio, L. A. Brewer, Emmett T. Long, Charles W. Andrews and Frank Hren. G. S.

Louise Loring Sails for Europe

CHICAGO, May 21.—Louise Loring, soprano of the Chicago Civic Opera Company, who is scheduled to sing the opening night at the North Shore Festival at Evanston in "Elijah," May 23, will leave the following day for New York. Miss Loring will sail for Europe on the Olympic on May 28, and will spend June motoring in the British Isles. She will spend July in Germany, and plans to attend the Wagner Festival at Bayreuth. During August, she will visit France. Miss Loring will return to this country the end of September to fulfill her October engagements.

AMERICAN MUSICAL FEDERATION MEETS

Four Hundred Attend Thirty-Second Convention Held at Baltimore

By Franz C. Bornschein

BALTIMORE, May 21.—The thirty-second annual convention of the American Federation of Musicians, which adjourned Saturday, May 21, began its sessions on Monday, May 16. Four hundred delegates, one a woman, attended.

At the business meetings held in the Southern Hotel, Joseph N. Weber, president for the past twenty-eight years, and the executive body, including Harry Brenton of New York, treasurer, and William J. Kerngood of Newark, N. J., heard numerous resolutions marking the activity of the international body. Among them was one introduced by John H. Mackey of Jacksonville, Fla., authorizing the national board to extend relief to musicians' organizations in the Mississippi Valley. It gained unanimous approval.

Another was in the form of a plea for a new trial for Nicola Sacco and Bartolomeo Vanzetti, sponsored by D. A. Doly of Dubuque, Iowa; William Mollenhauer of Albert Lea, Minn., and Arthur Jacobson of Detroit.

A petition for the regulation of property air rights, discussions on the conditions affecting the working standards of musicians, salary problems and other regulations governing the radio and broadcasting field were items.

William Green, president of the American Federation of Labor, addressing the convention as guest of its members, covered the theatrical situation, touching upon the strides of motion picture and other industries which have been causing "legitimate musical interests some evident need for readjustment of valuation." Shepherd R. Pearson, local chairman, arranged the entertainment for the delegates.

It was announced that the next convention in May, 1928, would be held in Louisville, Ky.

Musicians Continue Their Migrations

Business and pleasure continued to take musicians abroad during the past week. Leaving for Europe were Elizabeth Day, singer, on the Homeric, May 21; Cara Verson and Very Cory, Chicago pianists, on the Drottningholm, May 28, and Louise Loring, soprano, the same day on the Olympic. Recently arrived in the United States are Albertina Rasch, dancer, on the Homeric, and Albert Spalding, who has just completed an extensive European tour, on the Aquitania.

Gunster and Rosen Heard in Hampton

HAMPTON, VA., May 21.—Frederick Gunster, tenor, and Max Rosen, violinist, appeared in joint recital before an appreciative audience that completely filled Ogden Hall, Hampton Institute, recently. Both artists gave generously of their best to clamorous applause. The opening number was Handel's Largo, and the closing, Massenet's "Elégie," both duets proving especially popular. Richard Wilens, who acted as accompanist, was successful in the solo presentation of one of his own compositions.

Ann Mack to Make St. Louis Début

Ann Mack, soprano, has been engaged as the first soloist of next season with the Morning Choral Club of St. Louis on Nov. 17. This organization makes it a custom to present new singers to St. Louis, so this will mark Miss Mack's début in the Missouri city.



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WEEK IN ST. LOUIS HAS MANY RECITALS

Music Is Generally Given
During Special Time
of Observance

By Susan L. Cost

ST. LOUIS, May 21.—Observance of National Music Week resulted in an abundance of concerts of various kinds.

The climax came on Friday night, when the Musicians' Guild sponsored a concert in the Scottish Rite Auditorium. A number of the city's most prominent musicians participated. The feature was an eight-piano ensemble conducted by William A. Parson. The performers were Lucile Cook, Mrs. Frank Habig, Katherine Tenner, Marie Burke, Helen Shupp, Mrs. W. J. Vredenburg, Marguerite Cunningham, Hilda Forsberg, Paul Friess, Ernst C. Krohn, Frank Arnhold, Edgar McFadden, Hugo Hagen, William Rushing, Carle Werner and Gibbon Butler. They played music by Liszt and the Overture to "Tannhäuser."

Others participating in this concert were the Scottish Rite Brass Quartet, the String Quartet, the St. Louis Flute Quartet, a vocal ensemble under J. Glenn Lee and Eugene Enzinger, and a piano and organ duet played by Anna Louise Petri and O. Wade Fallert.

At noon the same day the music section of the Federation of Woman's Clubs held a celebration in the Congress Hotel ballroom. Richard Spamer and Dr. A. E. Bostwick were the speakers.

Pupils of Mrs. Frederick Nussbaum gave a fine program on Wednesday evening, and pupils of Clara Meyer were heard the previous Saturday evening.

As a part of the Music Week celebration, the Bel Canto Club, under the direction of O. Wade Fallert, sang Cowen's "Rose Maiden" in Scruggs Auditorium on Wednesday afternoon. Alfred Friedli, tenor, was the assisting artist.

Junior violin students of Ellis Levy and Robert Roloff of St. Louis County gave a recital on May 6, which revealed promising young players.

Kefalas and Norwood Give Concert in Boston

BOSTON, May 21.—Triante Kefalas, Greek tenor, and Helene Norwood, soprano, gave a creditable concert in Steinert Hall, on Sunday afternoon, May 15, under the direction of Mme. Dueheana. Mr. Kefalas' program included Pergolesi's "Nina," Handel's "Where'er You Walk," "M'appari" from "Martha," "Vesti la Giubba" from "Pagliacci," and a group of Greek songs. With Miss Norwood, he sang duets from "The Apaches," by Hadjiapostolou and from Act IV of "Il Trovatore." Mr. Kefalas displayed a voice of remarkable quality, especially in lyric passages. Miss Norwood, too, has a voice of excellent timbre. Her singing of "Voi lo Sapete" from "Cavalleria Rusticana" was indeed praiseworthy. There was a large and friendly audience. Frederic Kempf was an efficient accompanist.

W. J. P.

MILFORD, CONN.—Mrs. Arthur L. Baldwin recently presented pupils in recital at the home of Mrs. J. R. Marsh.

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IRENE WILLIAMS, soprano, and Robert Steel, baritone, are "snapped" above at Field, in the Canadian Rockies, en route to Seattle, where they were engaged for two performances of *opera intima*. Under Karl Krueger, conductor of the Seattle Symphony, Miss Williams and Mr. Steel were heard in "The Secret of Suzanne" on May 13, and Pergolesi's "La Serva Padrona," on May 18. Both performances were given in the Spanish ballroom of the Olympic Hotel.

Works of Pianist and Composer Receive Performances in Various Centers

"The Boyhood of Edward MacDowell," a sketch in seven short scenes, by Ethel Glenn Hier, pianist and composer, was presented under the composer's personal supervision at the convention of the National Federation of Music Clubs in Chicago on April 18. Miss Hier has a particularly busy spring season. She recently broadcast her piano suite "A Day in the Peterborough Woods," in the program which she presented for the Women's Clubs. A private concert of her songs and piano compositions was given by Agnes Pillsbury, who played the Theme and Variations in D Minor and Helen Abbott Byfield, who was heard in "Down in the Glen," "Japanese Lullaby," "If You Must Go," "The Hour," and "The Return."

Miss Hier delivered an address before the national convention of Delta Omicron, the national music sorority at the Edgewater Beach Hotel, on April 21, her subject being the new studio being built by the Sorority at the MacDowell Colony in Peterborough. She was also a national delegate to the D. O. Convention and at the Studio Guild recital on Easter Sunday, April 17, she presented two of her talented pupils, Florence Newham and Grace Kline, in a program which included Grieg's "Nocturne," Cyril Scott's "Garden of Soul Sympathy," MacDowell's Polonaise, an Arensky suite for two pianos and Miss Hier's "A Day in the Peterborough Woods."

Miss Hier's Variations in D Minor for two pianos were also played by Edith Moxom-Gray and Leslie Hodgson in a recital given on Sunday evening, May 22.

Vocal Pupils Give Boston Recital

BOSTON, May 21.—The annual pupils' recital of Josephine Knight drew a capacity audience to Steinert Hall on May 19. Each of the seventeen participants in an interesting program of songs gave excellent account of the year's work in voice culture. They sang true to pitch, with good rhythm and clear diction. Miss Knight played admirable accompaniments. Those to perform were: Lillian Pickhaver, Ruth Rush, Winonah Nay, Ruth Whyman, Elinor Whitney, Avis Newhall, Elizabeth Davis, Grace Kendrick, Helen Hill, Florence Howe, Hazel Lord, Selma Johanson Dacoster, Irma Watson, Irene Gregoire, Mabel Benjamin, Mary MacMahon and Vesta Wik-Thyden. The following composers were represented: Tosti, Sanderson, Chadwick, Curran, Spross, Kramer, Ronald, Johnson, Duparc, Chausson, Schumann, Tchaikovsky, Dunhill, Chaminade, Burleigh, Rummel, Rimsky-Korsakoff, Goring-Thomas, Verdi, Bemberg, Thomas, Wagner, Boito and Catalani.

W. J. P.

Boston Activities

May 21.

A competition for two new scholarships in the organ department of the New England Conservatory will be held in June, on a day to be announced. These scholarships are the gift of Mr. and Mrs. Charles F. Leland of this city, in memory of Mrs. Leland's father, the late Samuel Carr, who for several years was president of the Conservatory's board of trustees and who was an eminent and devoted student of the organ. The examination will be open to organ students at the Conservatory who have been registered continuously in that department since Oct. 1, 1926. The scholarships are of a value of \$250 and \$150 respectively.

Francis Findlay, supervisor of public school music at the Conservatory, has been appointed a member of the faculty council, succeeding the late Charles Bennett. Mr. Findlay, who entered the Conservatory from Idaho, was graduated in 1917, of which class he was president. He held public school music supervisorships in Massachusetts for several years. He was chosen a member of the Conservatory faculty in 1921 as instructor in trumpet; in 1923 he received an additional appointment as teacher of solfeggio, and in 1924 he succeeded the late Samuel W. Cole as supervisor of the department of public school music.

The overture "Blomidon," by Arthur W. Curry, of the faculty, had a place on the program of a concert by the Conservatory Orchestra, Wallace Goodrich, conductor, in Jordan Hall, May 13. The piece depicts varied moods of the region about Blomidon, the rocky promontory on the basin of Minas, Nova Scotia. Other works played at this concert were by Goldmark, Rabaud, Widor and Charpentier. The soloists were Morris Feldman, '26, violin, and Elford Caughey, '27, harp.

Pauline Danforth, pianist and teacher, sailed from New York on the Tuscania, Saturday, May 14, for London. She was accompanied by her pupil, Alicia May Tobin, who won a scholarship in competition for a three months' study with Tobias Matthay of London. The scholarship was donated by Mrs. Frank H. Webster of this city. Miss Danforth and Miss Tobin will return late in September.

The Twentieth Century Club brought its spring luncheon to a close recently with a musical entertainment. Thirty women in costume, representing the Beacon Hill Chorus, with J. Edward Bouvier as director, and with Mrs. C. V. Buttleman as accompanist and Blanche Haskell, coloratura soprano, gave a number of classical songs and were enthusiastically applauded. To Mrs. William Arms Fisher, who presided, the club made its acknowledgment for the attendance of the chorus. Another source of entertainment was furnished by Edward Ballantine, composer, who won applause by playing variations on "Mary Had a Little Lamb" in the styles of ten composers. After the musical program was over, Dr. Glenn A. Shook, professor of physics at Wheaton College, Norton, gave a demonstration of his color organ, with the aid of stereopticon views and to an accompaniment played by John Orth.

George Sawyer Dunham, conductor, was accorded a deserved tribute by the

People's Choral Union on Monday evening, May 16, when he was presented with \$100 in gold at the close of the singing of Gounod's "St. Cecilia" Mass by the Union in the Dudley Street Baptist Church. The gift was bestowed by W. H. Knight, chairman of the concert committee. Alicia Starratt, instructor in voice culture, was presented with a purse by Mrs. William L. Reardon, acting for the society. About 150 voices were heard in the production. The soloists were Gertrude Thompson, soprano; Abbie Conley Rice, contralto; Richard Wilson, tenor; James R. Houghton, bass; with Harold Schwabb, pianist, and Mildred Vinton, organist.

A morning musicale, presented by the Wendell H. Luce Concert Management, was held in the Copley-Plaza Foyer on Saturday, May 14. A good sized audience heartily indorsed numbers by the following: Gladys de Almeida and Alice Armstrong Kimball, sopranos; Louisa Burt Wood, mezzo-contralto; Jacobus Langendoen, 'cellist; John MacKnight, flutist; Raymond Putnam, pianist; Raymond Simonds, tenor, and Henry Jackson Warren, baritone. The accompanists were Margaret Reade Martin, Henry Levine, Beatrice Warden Roberts and Howard Slayman.

Students of the Beaver Country Day School, Chestnut Hill, recently gave an orchestral concert under the direction of Russell Cook, for the benefit of the orchestra and school decorations fund. John S. Codman, baritone, and Ernest Harrison, accompanist, assisted.

The University Club Glee Club made its first appearance recently in the club house. Led by Leo R. Lewis, head of the music department at Tufts, the club, which numbers singers from more than twenty-two colleges, offered four numbers. The next concert will take place Wednesday noon, June 15; and it is hoped that on University Club night at the Boston Symphony "pops" June 20, the Glee Club will contribute to the program.

A special concert for flood sufferers in the Mississippi Valley was given at the Parkman band stand on Boston Common, Saturday afternoon, May 14, between 12.00 and 1.30, under the auspices of Boston Chapter, Red Cross. The music was furnished by a band of 100 pieces, and was made possible through the courtesy of the Boston Musicians' Protective Association 9, and its president, Thomas H. Finigan. The program was given under the direction of Bandmaster William Barrington Sargent.

Five more concerts by the Harvard Glee Club, under the direction of Dr. Archibald Davison, have been scheduled before the end of June. The first of two additional ones was heard in the Boston Museum of Fine Arts, Monday evening, May 12. On Saturday, May 14, the club, at the invitation of the United States Government, sang at the dedication of the Weeks Memorial Bridge. The singers, with an Army band which accompanied them, were stationed upon a barge anchored in mid-stream. Two numbers, "Integer Vite," and "Now Let Every Tongue Adore Thee," were given. On Monday, May 16, Harvard night at the "pops," the Glee Club sang two groups. On the following evening, the second and last yard concert was given on the steps of Widener Library. The club will sing as usual at commencement. The Glee Club will also probably sing at the dedication of the Business School on June 4, and in the new Fogg Museum on June 20.

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PORTLAND CONCERTS GIVEN FOR BENEFITS

"Feast of Lanterns" Heard at Performance of Glee Society

By Jocelyn Foulkes

PORTLAND, ORE., May 21.—Musicians contributing numbers to a program given for the benefit of the Children's Farm Home were Leah Leashka, soprano; Ernest Crosby, tenor; Lucien Becker, organist, and Sara Howes, accompanist.

The Crescendo Club, directed by Rose Coursen Reed, gave its services to a benefit for the Waverly Baby Home. Soloists were Nina Dressel Leavy, Margaret Hyatt Meyer, Gertrude Porter McKalson, Mrs. A. K. Houghton and Gertrude Hoeber Peterson. Florence Youney was the accompanist.

Officers elected at the annual meeting of the Oregon composers were

Charles Swenson, president; Beatrice Bevans, vice-president; Daniel Wilson and Julie Swenson, secretaries; Constance Mattingly, treasurer.

The Glee Club of St. Helen's Hall, directed by Mabel Hall Smith, was heard in "The Feast of Lanterns" by Paul Bliss. The rôles were sung by Nancy Thompson, Catherine Swan, Marion Bilyeu and Mary Elizabeth Huron. Mildred Roberts played a violin solo, and Elizabeth Kaser and Geraldine Kirby were heard in piano solos.

Ruth Lorraine Close, harp instructor at the Ellison-White Conservatory, presented students in recital.

The Public Library sponsored Sigmond Spaeth's lecture "Common Sense of Music."

A program for the Oregon Chapter of the American Guild of Organists was furnished by Martha Reynolds and Lucien Becker, organists, and the choir of Pilgrim Congregational Church, led by H. D. Fraser and accompanied by Nettie Leona Foy.

Bruckner Sketches Left to Vienna Library

VIENNA, May 6.—A recent acquisition of the Vienna National Library is that of several hitherto unknown sketches of works by Bruckner. These were found among mementos of the composer. They include sketches for his Symphonies, a hitherto unknown early version of the Fourth Symphony, and notice books and calendars of the composer, with many interesting annotations in his hand.

PITTSBURGH APPEAL FILED

"Blue" Laws of 1794 Are Alleged to Be "Unconstitutional"—New Trial Asked

PITTSBURGH, May 21.—An appeal has been filed before Judge Foster in the county court for a new hearing of the nine convicted symphony members. It alleges that "the Constitution of the United States and that of the State of Pennsylvania were violated" in the conviction and that Ald. Samuel McKinley had no jurisdiction to convict the nine persons he fined \$25 and costs on May 9, in connection with the Sunday concert given April 24 by the Pittsburgh Symphony Society. The prosecution was brought by the Sabbath Association, through information sworn out by one of its investigators.

The allegations made in the appeal are based upon an opinion of Chief Justice William Howard Taft, handed down March 7, 1927, in an Ohio case.

Other statements made in the appeal were: That the defendants themselves did not practice unlawful diversion on Sunday; that the Pittsburgh Symphony Society is a charitable organization and that the concert was conducted for charity; that the blue laws of 1794 are unconstitutional, being so vague that they do not specify just what is prohibited.

The contest promises to continue until a decision is reached. No matter how long litigation lasts, the sponsors of the orchestra are reported to be resolved to see the matter through.

WM. E. BENSCHWANGER.

Schools Prominent in Sherrill's Music Week Celebration

SHERILL, N. Y., May 21.—Nearly all of Sherrill's Music Week was under the direction of Helen Halsey, supervisor of music in the schools. Outstanding events were the concert of the Choral Society under Frank Parker, a special assembly at the high school, an organ recital by Zillah Holmes, the annual High School Orchestra concert, the Girls' Glee Club event, and choruses from the grammar schools.

Metropolitan Singers Booked for St. Louis Opera

ST. LOUIS, May 21.—Guy Golterman announces that Merle Alcock, contralto of the Metropolitan Opera Company will sing the rôle of *Suzuki* in his outdoor performance of "Madama Butterfly" at the Garden Theater, on May 30 and 31. Marion Telva had been engaged, but because of illness was forced to cancel her engagement. In consequence the opera will be given the second night, instead of the operatic concert which was originally announced. Thalia Sabineeva of the Metropolitan will sing the title rôle at the second performance.

S. L. C.

VARIETY GIVES ZEST TO MISSOURI EVENTS

St. Louis Performers Heard and Cherniavsky Trio Appears

By Susan L. Cost

ST. LOUIS, May 21.—The Knights of Columbus Choral Club gave its last concert of the season on Wednesday evening, May 11, in the St. Louis University Auditorium, William Theo. Diebels, conductor, prepared, as usual, a program of unusual merit and well balanced variety. Olga Hambuechen, contralto, and George Muskens, tenor were the soloists.

The Cherniavsky Trio, composed of Leo, Jan and Michel, provided a program of rare beauty when they appeared in Howard Hall, as an attraction on the Principia Course. A capacity audience listened to this concert.

Pupils of the Progressive Series Teachers' College gave "The Middle Maids" by Arthur Benn on May 12 in the recital hall of the College. The program was given by the 1927 class, and the performance was creditable.

"Hunting a Treasure" by Offenbach was presented on May 8 in St. Charles Borromeo Hall by the faculty and students of the St. Louis Grand Opera School, of which L. M. Molino is the director. Minerva Thomsen-Molino had the principal rôle.

A program of variety and taste was given on May 10 in the Hotel Chase by Dorothy Jackes, soprano, pupil of Eugenia Getner. Her voice was thoroughly adequate for the wide range of songs which she presented in several languages. She was ably assisted by Mrs. Frank Habig, pianist.

CONCERTS IN BOSTON

Loretta Laurenti and Pierre Pelletier Give Song Recitals

BOSTON, May 23.—Loretta Laurenti, soprano, gave a song recital at Bates Hall on Tuesday evening, May 17. In a program of Italian, German, French and American songs, Mme. Laurenti revealed a soprano voice of expressive timbre. Her technique is smooth and well-rounded, and her delivery especially free from effort. Mme. Laurenti achieved interesting interpretations, which were well poised in style, yet alive with imaginative quality. A distinguished audience heard her with much pleasure. Mabel Adams Bennett was a capable accompanist.

Pierre Pelletier, baritone, was heard in Steinert Hall on Tuesday evening, May 17. The French songs which predominated on the program were sung with natural verve, telling inflection, and strong characterizing effect. Mr. Pelletier brought unusual spirit and animation to his songs. He disclosed, too, a well-developed vocal equipment, flexible to the emotional demands he put upon it. In Wilfred Pelletier he had an accompanist of excellent merit.

HENRY LEVINE.

Fisk Singers Visit New Haven

NEW HAVEN, CONN., May 21.—The Fisk University Quartet gave a program of "jubilee" music in the Immanuel Baptist Church on May 15. Dr. Thomas Elsa Jones, the new president of Fisk University, was present and spoke on education for the Negro people.

W. E. C.

SAN DIEGO SOCIETY SINGS PIERNÉ WORK

"Children's Crusade" Given with 100 Children in Chorus

By W. R. Reyer

SAN DIEGO, CAL., May 21.—The San Diego Oratorio Society gave "The Children's Crusade" by Pierné as the final concert of the present season. The work was finely staged under the direction of Nino Marcelli. Kathleen Bibb-Hart, soprano, and Dan Gridley, tenor, both of Los Angeles, were the guest soloists. Other parts were taken by Augusta Starkey, soprano, and Waldo Ferguson. Mrs. W. H. Porterfield, Lena Franzee, Mrs. Austin Shaw, and Mrs. Frank Bagg formed a quartet that played an important part in the work. A children's chorus of 100 voices was trained in the Woodrow Wilson Junior High School by Mary Phillippi. The main body of the Civic Symphony accompanied.

The Cadman Club, under the direction of Wallace Moody, gave its spring concert in the Unitarian Church. Works of Cadman held a prominent place in the program. The feature was Cadman's "The Vision of Sir Launfal," which was well given. Soloists for this number were John Hayes, tenor; Charles Ross, baritone, and B. A. Buker, reader. Augusta Starkey gave a solo group. Mrs. W. Moody and Ethel Kennedy were the accompanists.

Royal Brown, organist, gave a special recital last week on the Balboa Park organ, using Lenten and Paschal music.

The Amphion Club closed its resident artists' course when it presented Lotte Potterfield, soprano; Constance Herres-

hoff, pianist; Madeline Childs and Mrs. Florence Wetzell, violinists, and Mrs. V. S. Cotton, pianist.

Honolulu Club Gives American Compositions

HONOLULU, May 11.—The Morning Music Club, at its May meeting in the Moana Hotel presented an American program of American compositions. Taking part were: Margaret Clarke, Mrs. John Erdman, Mrs. George Armitage, Mrs. Parks, Mrs. Ralph Woolley, Mrs. Bowman, F. Judd Cooke, Verne Waldo Thompson, Virginia Watson, Mrs. Riley Allen, Bernice Adele Ross and Roxana Weihe.

Pupils Appear in Salt Lake City

SALT LAKE CITY, May 21.—The McCune School of Music and Art, under the direction of Tracy Y. Cannon gave a demonstration of teaching piano and violin in classes on May 16, in the school recital hall. Graduation exercises for pupils of the McCune School were held in the Assembly Hall on May 13, when an interesting program was given. Hawkins Military Band will give a series of public concerts throughout the summer. The first was arranged for Sunday, May 15.

V. B. H.

St. Olaf Singers and Liebling Are Heard in Mankato

MANKATO, MINN., May 21.—The St. Olaf Lutheran Choir of Northfield, recently sang to a capacity audience in the Mankato Armory, which seats 2100, and many persons were turned away. The concert was given under the auspices of the Bethlehem Lutheran Church. A recital was recently given by George Liebling, pianist, in the auditorium of the State Teachers' College. An appreciative audience of students was present.

J. R.

Mrs. Freer Speaks for American Composers of Opera

CHICAGO, May 21.—Fifty guests at the opera in English Foundation's luncheon in the Florentine room of the Congress Hotel last Wednesday heard Eleanor Everest Freer outline the aims and purposes of the Foundation. There are at least 100 composers in America, said Mrs. Freer, who are writing as good operatic music as any that is being produced in Europe.

Chicago Violinists Are Engaged for Symphony Orchestras

CHICAGO, May 21.—Sol Kranzberg, a pupil of Leon Sametini of the Chicago Musical College, has been engaged as first violinist of the St. Louis Symphony for next year. Two other Sametini pupils, Harry Wool and Paul Garfinkle, have been engaged as first violinists of the Minneapolis Symphony. Harold Ayers has been made assistant concertmaster of the Minneapolis Symphony, and Howard Cof is to occupy the third chair in the first violin section.

WINDSOR, CONN.—The Olaf Club met last week at the home of Mrs. Paul J. Anderson, president. The program was devoted to music by Chopin. Those who took part were: Erwin Whitham, Mrs. Earl Richmond, Mrs. Frank Seulgrove, Dorothy Sergeant and Mrs. Anderson.

W. E. C.

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People and Events in New York's Week

From Prokofieff to the Mauve Decade Is Route of Stratton's Vocalism

Charles Stratton has been occupied to a considerable extent during the last seasons with appearances as tenor soloist with orchestra, among the most interesting of his engagements having been those with the Boston Symphony last year and this in Prokofieff's stark "incantation," "Sept, ils sont sept!" This work, in which Mr. Stratton takes the rôle of a fanatic priest exhorting believers to cast out sundry ancient demons, has been sung by him at seven performances under Serge Koussevitzky.

Those who have heard "Sept, ils sont sept!" the only score available in America of which is, incidentally, in the possession of Mr. Koussevitzky, will realize Mr. Stratton's feat in learning his part within ten days, between getting his score and rehearsal date.

"I had to learn one measure at a time," Mr. Stratton says, "then another, and then a combination of the two I had mastered! The composition, you know, is written without key signature, and the time changes almost every measure in it. I get a peculiar satisfaction out of singing it—like the reaction from having successfully solved an intricate jig-saw puzzle."

Beethoven's Ninth Symphony has enlisted Mr. Stratton as soloist nineteen times here and there during the last three seasons. He has been heard in it with the Boston Symphony, under Pierre Monteux and Mr. Koussevitzky; under Leopold Stokowski with the Mendelssohn Choir in Toronto; under Ossip Gabrilowitsch with the Detroit Symphony in Detroit and Buffalo; under Walter Damrosch; and under Willem van Hoogstraten in four performances with the New York Philharmonic at Lewisohn Stadium.

Recital and festival engagements over the country have also had their share of Mr. Stratton's time, as have his activities as tenor soloist at Brick Presbyterian Church, a post he has held for three years. On his recital programs, Mr. Stratton remarks, he has contrived



Photo by George M. Kessler
Charles Stratton, Tenor

to give interesting songs which have not been sung *ad nauseam*, and also numbers of more recent production which have that vague something which can be described as a melodic line. Sophisticated New York, he says, wants melody as much as audiences on the road. A group of spirituals which he has brought up with him and which have been especially arranged for him are used by Mr. Stratton, who holds that northern singers are not as a rule as fittingly disposed toward them as are those who have grown up in surroundings where they were born.

Mr. Stratton is looking forward with particular interest to a group of "1890 favorites," which he will re-present next season. These reminiscences of the Mauve Decade, ballads, love songs, will provide pleasant experiences for many in his audiences, he hopes.

Beethoven Symphony to Give Seven Concerts

The Beethoven Symphony of which Georges Zaslavsky is the conductor, will present a series of seven subscription concerts in Carnegie Hall next season on three Wednesday evenings and four Friday evenings. The dates are Oct. 12, Nov. 16, Dec. 21, Jan. 13, Feb. 17, March 9 and April 13. "The programs which will be played at these concerts will include not only the standard classical works, but also new symphonic works with particular emphasis upon compositions by American composers," says an announcement.

"Roxy" Conducts at His Theater

S. L. Rothafel, "Roxy," conducts two programs daily at the Roxy Theater this week, this being his first public appearance in his own theater. The overture is "Pomp and Circumstance" by Elgar. Harold Van Duzee sings the Brindisi from "Cavalleria Rusticana"; Douglas Stanbury sings "La Danza" by Rossini; Gladys Rice is heard in a number from "Naughty Marietta," and the Roxy Cathedral Choir sings "In Chapel" by Tchaikovsky. An added musical number is the Barcarolle from "The Tales of Hoffmann."

Hella Spandonides, Greek Pianist, Makes American Début

Hella Spandonides, a Greek pianist, said to have been trained in Paris, but more recently teaching in Athens, made

movements from the String Quartets of Amedeo de Filippi and Nicolai Berezowski, in D Minor and F Minor, respectively. Mr. Berezowski was also represented by a movement of his Piano Sonata in D, played by Frances Hall. Jerome Rappaport played Vittorio Gnanini's Prelude and Fugue in A Minor. Lillian Hasmler was heard in her own Variations on an Original Theme, which was also the title of a work played by Ulric Cole, likewise played by its composer. William B. Dinsmore, Jr., collaborated with Messrs. Salmond and Kochanski in his Piano Trio in C Minor, two movements of which were given.

KRIENS PLAYERS HEARD

Orchestra Is Assisted by Soloists—Schenck Appears as Guest Conductor

The annual concert of the Kriens Symphony Club was given in the Town Hall on the evening of May 18. Christiaan Kriens conducted his young players in a program which included solo numbers by Anna V. Daly, violinist, and Adele Y. Keshelak, soprano. Elliott Schenck was guest conductor of his Overture, "The Arrow Maker," a work influenced by Indian themes.

The ambitious list began with Massenet's "Phédre" Overture and the first movement from Beethoven's Sixth Symphony. The ensemble, augmented by a piano, played with praiseworthy zeal. There were some moments of insecurity, rhythmic and otherwise. But this was not Mr. Kriens' fault. Nor was it to be expected that a professional standard would be established by tyros in the orchestral art. The significance of the organization lies rather in the training which it provides for young players.

To their credit, it must be said that the performance of the Bruch Concerto, with Miss Daly as soloist, had many moments of ease and effect. The young violinist, when she conquered her slight diffidence, showed that she had considerable technical study to her credit. In a later group of shorter numbers she fared even better.

Miss Keshelak sang two groups of songs with some good results, particularly when she called into play high, clear tones. The program included also Liszt's Second "Hungarian" Rhapsody, and the March from Mr. Kriens' Suite "Creole."

Abby Morrison Ricker Gives "Opera Soliloquies"

Abby Putnam Morrison Ricker, soprano, appeared in a second program of "opera soliloquies" arranged by Mme. Pilar-Morin, in the New Aeolian Salon on Fifth Avenue, the evening of May 18. She was assisted by Anca Seidlova, pianist, and by Martha Thompson, accompanist; Miss Norfleet, violinist, and Miss Veitch, cellist. The soprano gave scenes from "Faust," "L'Oracolo" and "Thais," arranged so as to give a continuous thread of narrative with the parts of the other singers merely indicated. She sang with emotional effect and efficient pantomime, giving the works in costume. Vocally, Mrs. Ricker showed some generous tonal endowments, though her production was not always that of the greatest ease and distinctness. The audience was also appreciative of the solos played by Miss Seidlova, works by Ravel, Chopin, MacDowell and Liszt being well given.

N. T. O.

Pupils of Mr. and Mrs. Huss Appear

A group of advanced pupils of Mr. and Mrs. Henry Holden Huss gave a concert in Guild Hall on the evening of May 7. The young performers gave impressive accounts of themselves, their performances being distinguished by artistic intuition and technical finish. Those participating were Mary Bush, Gertrude and Sylvia Folston, Mabel Merrill and Irene Parslow, vocalists; and Iris Alexander, Amy Balog, Mae Corden, Frances M. Cormor, Beatrice Dolan, Jewel Hirschfield, Clair Rose Stork, Charles Ames, William S. Craig and Edmund Nasadoski, pianists. The program included Bach's Concerto in C for two pianos, his C Minor Fantasy, Chopin works, and various songs.

PEOPLE'S CHORUS EVENTS

Summer Session of Free Ensemble Singing Meetings to Be Opened

The summer session of the People's Chorus of New York will be opened with three free concerts and ensemble singing meetings in the Town Hall on Thursday evenings, June 2, 9 and 16. All the units of the Chorus will take part in different programs. Harold Vincent Milligan, director of the National Music League, will co-operate with a short talk, on June 2, on the origin of folk-songs. Crystal Waters, soprano, will illustrate Mr. Milligan's remarks with appropriate folk-songs.

At the concert of June 9 there will be dancing by groups of the English Folk Dance Society. They will give illustrations of Morris, country and sword dances to accompaniments of original music collected by the late Cecil J. Sharp. Other special attractions will be announced. At each concert there will be a demonstration of the sight singing method as used by L. Camilleri at the weekly meetings of the Chorus, by means of a blackboard on the stage and a page of music distributed to the audience.

Singers and instrumental soloists will assist at each concert, both on the stage and from the audience. The secretary receives notifications from persons desiring to take part from the audience.

Activities of the Klibansky Studio Announced

Sergei Klibansky announces several new engagements of singers from his studio. Aimee Punshon, Grace Williams and Paul Simmons appeared successfully in a concert in Boston on May 17. Miss Punshon was engaged for a recital at the home of Mrs. W. Shakkman on May 12. She and Tristan Wolf have been singing at the Daly Theater in New York. Fanny Block had two concerts in Flint and Windsor, Ont.

Laura Townsley McCoy, who studied with Mr. Klibansky in Chicago, has been engaged as assisting artist for a tour of Ernestine Schumann Heink. Anne Elliott, with the assistance of Cyril Pitts, was heard to advantage in her recital in Steinway Hall on May 18. Mr. Pitts and James Philipps have been engaged at the First Methodist Church, and L. Heming as soloist at the Central Methodist Church in Yonkers. Mrs. J. Wheeler is the soloist at the Community Church in Douglaston, N. J. Lottice Howell has been singing for several weeks in the new Saenger Theater in New Orleans, La.

Vivian Hart was to be heard on Monday, May 23, as *Patience* in the Masque Theater. Ruth Thomas is singing in Boston in "The Pirates of Penzance." Mr. Klibansky held his last master class in Boston on May 21.

Blazevic Pupils Sing in Steinway Hall

Twenty-four numbers were listed on the program of the recital given by pupils of Emilio Blazevic in Steinway Hall on May 14, and yet the talent displayed and the diversity of the pieces proved sufficiently attractive to hold a large audience to the end. Those who took part were Sopranos Pearl Clark, Catherine Nelson, Lillian Rosoff, Emma Senger and Mmes. E. J. Newhouse, Cecilia Orlando, H. B. Pearson, R. W. Phelps, Rhea Toner and A. L. Verge; mezzo-sopranos and contraltos: Sue-Louise Calender, Rebecca Davidson, Hanna Norton, Joanna Pasbach and Mmes. R. Mervin and G. Williams. One of the most interesting numbers was Elgar's "Snow" for three-part women's voices; two violins and piano. Florence Winselman was an efficient accompanist.

Children Hear Program in Heckscher Theater

A children's concert was scheduled in the Heckscher Theater by the Heckscher Foundation Symphony under Isidor Strassner, the third of a series, on the afternoon of May 21. Soloists listed were Frances Louise Blaisdell, flutist; Abraham Milstone, cellist, and David Novick, violinist. The program included Bach's G Major "Brandenburg" Concerto, Beethoven's First Symphony and works of Handel and Ippolitoff-Ivanoff.

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CONCERTS FOR ORANGE

Mannes Will Lead Orchestral Series in New Jersey Next Season

ORANGE, N. J., May 21.—A committee of music lovers of Orange, with Mrs. Clifford J. Scott as chairman, announces for next season three symphony concerts for young people to be given by New York Symphony players under David Mannes. Mr. Mannes, conductor for a dozen years of the public symphony concerts at the Metropolitan Museum of Art, has in the past two years conducted concerts for young people in Greenwich, Conn. These programs have proved so successful that Mr. Mannes will arrange the Orange programs of next year on the same plan.

The concerts, enlisting an orchestra of forty musicians, will be given on Tuesday afternoons of Nov. 29, Jan. 10 and March 13. It is likely that, if soloists are presented on the programs, they will be children, for Mr. Mannes believes that the best musical impetus is given to young auditors who hear impressive performances given by others of their own age. The Young People's Symphony Concert Committee presented an initial concert during the current season, which aroused sufficient interest to guarantee the success of a series.

Myrtle Holmes Purdy Gives Recital

Myrtle Holmes Purdy, contralto, was heard in recital in the Chickering Salon on the evening of May 20, assisted by Percy Wyckoff, pianist, the latter substituting for Norman Curtis. Miss Purdy's voice is one of good quality, but either poor breath-control or nervousness prevented her from getting the maximum of effect of which it seems capable. It was best in its medium register, the lower notes being unnecessarily cavernous. A little investigation into the arcana of pronunciation of both French and Italian would also improve Miss Purdy's performance. As yet this singer cannot be considered as a finished product, though she has many desirable qualities that go to make up an artist.

J. A. H.

Ninety to Be Graduated from Institute

A class of ninety students will be graduated from the Institute of Musical Art, Frank Damrosch, director, at the commencement exercises in Town Hall on June 1. The senior class play, "Senior Ingenuities," was to be given at the Institute, Thursday evening, May 26, with words and music written by members of the class. The senior dinner was listed for May 25, with the class dance to follow the performance on Thursday night. Louis Kaufman, was awarded the artists' diploma in violin at his recital on Wednesday evening, May 18, the award having been given "with highest honors" by a jury of musicians consisting of Pasquale Amato, Francis Rogers, Leopold Auer, William J. Henderson and Felix Salmond.

Alexander Bloch Pupils Give Event

Alexander Bloch's closing pupils' recital of the season, on May 13, enlisted young violinists from almost every part of the United States as well as from Canada. Compositions played ranged from Bach to Paganini. Mr. Bloch's artist, Ruth Taylor McDowell, appeared twice this month in the Brooklyn Academy, as soloist with the Brooklyn Edison and Colgate University Glee Clubs. Both appearances were highly successful. On May 14 Mrs. Bloch's piano pupils were heard in a recital of music by Bach, Franck, Chopin, Rachmaninoff and Debussy and two-piano arrangements. The Blochs go to Hillsdale in the Berkshires on June 6 to begin their summer teaching.

Whittington Joins Wiswell Management

Dorsey Whittington, American pianist, is now under the exclusive management of Jean Wiswell. Mr. Whittington will be in Europe during next season, but will return to America for a tour the following concert year.

Mary Jordan Will Return After Two Years in Orient

Mary Jordan, contralto, who has been living in the Orient for the past two years will return to the United States next fall and will again be heard in concert. Miss Jordan is the wife of Major

Cresswood, judge advocate in the American Army, who has been stationed at Manila. A recent order for his transference back to the United States goes into effect in January of next year. Miss Jordan and her husband will sail for America, arriving in New York on Nov. 15, and will leave for Washington, where they are to make their home. During her stay in the Philippines, Miss Jordan has been busy with concert work. She recently completed a tour of the Orient. She has been chosen as soloist for the National Convention of the American Legion, which will meet in San Antonio, Tex., in 1928. On Dec. 1, she will sing there in a "home-coming concert" which is being planned for her. Miss Jordan will again be under the management of Loudon Charlton.

Public Events Are Concluded at Roerich Museum

As the last musical event in its series of lectures and concerts free to the public, the Roerich Museum, announced a concert by members of the faculty of the Master Institute of United Arts, on the evening of May 17. The artists to appear were Bernard Wagenaar, composer; Karl Kraeuter, violinist; Percy Such, cellist, and Sadie Blake-Blumenthal, pianist. One of the features was to be the first public hearing of a sonata by Mr. Wagenaar, played by Mr. Wagenaar and Mr. Kraeuter. The remainder of the program included "The Girl with the Flaxen Hair," "Minstrels," "Golliwogg's Cake-Walk" by Debussy; "The Little White Donkey," "The Vendor of Fresh Waters," "The Giddy Girl" by Ibert, and polonaise by Skryabin played by Sadie Blake-Blumenthal. The andante and allegro from the Concerto in A Minor by Davidoff, was played by Mr. Such.

Pupils of Maude Douglas Tweedy Heard

Pupils of Maude Douglas Tweedy were heard in recital in the Wurlitzer Auditorium on the evening of May 17. Those taking part included Jeanne Palmer Soudakine, Marion Raber, Howard Tompkins, Donald Fisher, Elsie Sheerin, Florence Cavoti, Nella Miller, Vera Kane, George Pancoast, Charlotte Frankel, Mary B. Holly, Celso Gano, Emily Boyle, Venedi Heimbach, Rosalind Cupolo, Giovanni Morelli, Anna Shartel, Ralph Hudson, Florence Paul, Charles Beyer, Alfred Hodshon and Irene Malaspina. Harold Genther was accompanist.

Hart House Quartet Booked Next Season

The Hart House String Quartet played recently at the Woman's Club in Sewickley, Pa., and was immediately re-engaged for next season, the date being Jan. 23. The players will appear at the Boston Public Library series which Mrs. Elizabeth Sprague Coolidge sponsors in the early part of next season. This Canadian organization is becoming more and more popular in America and is already booked for four weeks of engagements in New England and the Middle West.

Adele Rankin Gives Spring Costume Recital

Adele Rankin gave her annual spring costume recital at the Hotel McAlpin on May 11. The program, in which thirty students appeared, was in three parts. The Madeleine Dancers and Eva Welscher, violinist, assisted. Miss Rankin will continue to teach until July 15. She sang as soloist in a performance of "Creation," given by the Y. M. C. A. Choral Society of Haverstraw on May 6.

Henry Clancy Fulfills Engagements

Henry Clancy, tenor, has been well occupied with engagements of late. Among his recent successes was an appearance as soloist with the Hartford Oratorio Society on May 10. He was soloist at the spring concert of the Men's Glee Club in Mount Vernon on April 21, with the Nyack Glee Club on April 19, and at the First Baptist Church of Montclair on April 26.

Gescheidt Singer Heard in Club Event

Lucille Banner, soprano, sang with success at the Hotel Roosevelt on April 13, at a concert given in celebration of the tenth anniversary of the Thirteen Club. Miss Banner gave "Una voce poco fa" from "The Barber of Seville," and "When I Was Seventeen," arranged by Walter Kramer. She was enthusiastically received. Miss Banner is from the studios of Adelaide Gescheidt.



AFTER a transcontinental tour on which he met with much success, Gil Valeriano, Spanish tenor, is again in New York. His plans for next season thus far include a Town Hall recital in New York on Oct. 20 and a Boston recital in Jordan Hall on Oct. 27. In November he will tour with Doris Niles, dancer, through the Middle West. He then leaves for the Pacific Coast for a tour which is the outcome of Mr. Valeriano's success in the West this season. At the Gamut Club of Los Angeles, where Mr. Valeriano sang a group of Spanish songs by invitation, L. E. Behrmer, western impresario heard him for the first time, and asked the singer to return to California in February next season for several concerts. New York, Chicago, Cedar Rapids and Omaha were cities which heard Mr. Valeriano early this season. In California he made several appearances, including private recitals in Santa Barbara and a recital engagement under the management of Alice Seckles in San Francisco.

Therese Obermeier Plays in Chickering Hall

Therese Obermeier appeared in the series of three recitals given by pupils of Carl M. Roeder on successive Friday evenings, on May 6. Her program, which she played with ample musicianship, warmth and unusual polish, began with Bach's Chromatic Fantasy and Fugue, a Brahms rhapsodie and intermezzo, and listed the Chopin Barcarolle and a group which included the Albeniz "Triana," "Jeux d'eau" by Ravel and works by Skryabin and others. Miss Obermeier played a program substantially the same at Barrington School on May 6. Hannah Klein and Irene Peckham were the other pianists appearing in Mr. Roeder's series.

Florence Austral to Sing in Opera Next Season

Florence Austral will be heard in opera in the United States for the first time next February. She has sung operatic rôles many times in England and on the Continent. On Feb. 16 she will sing in "Aida" and on Feb. 23 in "Die Walküre" with the Philadelphia Civic Opera Company in the Quaker City.

Amy Ellerman is Flushing Soloist

Amy Ellerman was engaged as contralto soloist in a performance of "The Rose Maiden" by Cowan and Mendelssohn's "Hymn of Praise" to be given in Flushing on May 12, under John Norton. On May 10 Miss Ellerman was heard in Brooklyn, and on May 24 was to sing in Staten Island.

Lashanska to Re-appear After Retirement

Hulda Lashanska will return to the concert stage next season after a year spent in retirement because of the death of her husband in Europe last summer. She will make a transcontinental tour.

HUNTER GROUP APPEARS

Cornell Leads Spring Concert of College Choral Club With Success

The spring concert of the Hunter College Choral Club of New York, under the conductorship of A. Y. Cornell, was given in the college auditorium on the evening of May 16. A large audience vigorously applauded the attractive picture of fifty or more prettily gowned young women at the parting of the curtains.

The program embraced choruses by Mendelssohn, Bemberg, Elgars' "Snow," and "Fly, Singing Birds." Also heard were Charles Gilbert Spross' arrangement of Nevin's "Venezia" with the arranger at the piano, a final group by Grieg, a fourteenth century folk-tune, "Sir Eglamore," arranged by Balfour Gardiner and "The Gypsies" of Brahms. The young women sang with ample tone, and at most times with good quality. Attacks were good, and obedience to the conductor's demands was evident. Valuable assistance was found in Herbert Dittler's excellent violin playing, with Mary Dittler accompanying.

Judson House sang with artistry two groups of worthwhile songs, and Mr. Spross supplied an interesting piano group. Dorothy Delson was the club accompanist.

Marion Talley at Atlantic City

Marion Talley, Metropolitan Opera soprano, will close her season's concert tours with a recital at the Stee Pier Ballroom, Atlantic City, on Sunday evening, May 29. The Pacific Coast tour of Miss Talley is announced for the following cities: San Francisco, Oakland, Sacramento, Los Angeles, San Diego, Long Beach, Portland, Seattle, Spokane and Salt Lake City.

Instrumental Music of Achron Published

The Violin Concerto of Joseph Achron, played by its composer with the Boston Symphony for the first time last January, has been published by Universal Edition, Vienna. The same publisher is printing Mr. Achron's "Children's" Suite for sextet, which was given its première in New York by the Stringwood Ensemble in 1925. The composer is at present at work on a string quartet.

PASSED AWAY

Charles Walthall Morrison

OBERLIN, OHIO, May 21.—Charles Walthall Morrison, for twenty-two years director of the Oberlin Conservatory, died on May 16, at Cocoanut Grove, Fla. Although Mr. Morrison had been in delicate health for several months, his death, which was caused by heart trouble, came unexpectedly.

Mr. Morrison was born at Covington, Ky., on July 30, 1856. He graduated from Oberlin Conservatory in 1880, and the following year was appointed an instructor there in piano. In 1892 he was promoted to the rank of full professorship and in 1902, became director. His connection with the Conservatory was continuous, except for a period of three years, 1882-1885, when he was a student in Leipzig and Berlin and again in 1894, when he was away for a year. He retired as director in 1924, and after spending a year in Europe had made his home in Florida. Mr. Morrison held honorary degrees from Oberlin College and Cornell College, Iowa. He is survived by his wife and one daughter.

GEORGE O. LILLICH.

Jane Catherwood

LOS ANGELES, May 21.—Jane Catherwood, for seventeen years a resident of Los Angeles, passed away at her home last week after an illness of more than a year. Mrs. Catherwood was formerly a concert singer, and of late years devoted much time to teaching. Two daughters, Dorothy Leas of Los Angeles, and Mrs. Walter H. Nash of Portland, Ore., and a son, Bayard D. Catherwood of Tujunga, Cal., survive. Mrs. Catherwood was fifty-nine years old.

H. D. C.

J. Fletcher Shera

J. Fletcher Shera, president of the Music Students' League of New York, died recently after a protracted illness. Mr. Shera was previously associated with the Musicians' Club of New York in the capacity of president.

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Santa Ana Celebration Presages Annual Festival



HOW SANTA ANA MUSICIANS COMBINED IN WEEK OF STIRRING CONCERTS

Conspicuous in Santa Ana's National Music Week Were Those Shown Above. They Are: Top Row, from the Left, Santa Ana Symphony, With D. C. Cianfoni, Conductor; Harry Hanson, Chairman of Music Week Committee, and the Santa Ana Boys' Chorus, of Which Maurie Hamil Is Organizer. Below: The Cantando Club, With Its Director, Leon Eckles, and the Municipal Band, Conducted by Mr. Cianfoni



SANTA ANA, CAL., May 21.—Culminating from the marked success of Santa Ana's memorable National Music Week celebration, plans are being formulated for an annual music festival. Subsequent to one of the most eventful occasions in the development of the cultural and artistic life in this city, it is hoped that the yearly event will take its place among the important celebrations held in cities throughout the United States.

As a climax to the first day of the recent festivities, the Santa Ana Symphony, under D. C. Cianfoni, its founder, entertained an audience, which packed the High School Auditorium with an admirable concert. The list included Italian operatic music, and works by Schubert and Moskowski. The organization, less than two years old, possesses genuine merit under Mr. Cianfoni's baton.

The program presented by the Municipal Band on the second day was, both in its conception and presentation, one of unquestioned artistry. Balance between groups, trueness of tone, color variety, tonal breadth and emotional impressiveness account for the enthusiasm of the audience. Dr. Sigmund Spaeth, New York educator, who was present said, "I know of no other city of 30,000 which can boast of a performance of this kind."

How Membership Grew

Mr. Cianfoni organized the band in November, 1923, with eighteen players, soon increasing the membership to fifty. With a personnel chosen entirely from the community, trained only six months, the band took second place in the Southern California contest held in Los Angeles. The organization is now a valuable music asset to the city. Many sacrifices were necessary to keep the organization together until the fall of 1926, when the city of Santa Ana voted a band tax. This has now made avail-

able to the public during the summer months a series of free concerts and musical representation on stated occasions throughout Southern California.

Mr. Cianfoni came to California from the East. He received his early training in Rome, where he entered the Santa Cecilia Conservatory at the age of eleven. At eighteen, he was engaged as a concertmaster.

The Cantando Club, a chorus of fifty male voices, making its initial public appearance at the recent celebration, was also enthusiastically received. Careful selection of individual voices and the able direction of Leon Eckles, conductor and soloist, made possible the performance. The Club, already a permanent part of the city's music life, gives its first formal public concert on May 24.

Boys' Choir Sings

The Santa Ana Boys' Chorus of 160 voices, sponsored by the Junior Chamber of Commerce, closing its first year's activity, also took part in the event. The members of the chorus are chosen from

the public schools on the basis of good voices and scholarship rating. Through it the attention of the 160 members, focusing its attention on good music, is serving another cultural purpose.

A unique entertainment of Spanish singing and dancing was offered by the Spanish-speaking people of the community. The public schools, church choirs, choruses, and the many soloists, instrumental and vocal, likewise made their contribution to Music Week.

The value of the week's activities lies in its broadening thought regarding musical art in disclosing dominant lines of progress and effort, and exhibiting the personality of artists and leaders. No less important is the fact that petty personal interests gave place to mutual co-operation of organizations and individuals to make the enterprise a success. The hearty interest displayed by enthusiastic citizens during the music hours conducted in industrial centers, department stores and public institutions, proved the keenly appreciative attitude of the entire city.

HELEN L. MOORE.

PITTSBURGH'S OPERA IS BRIGHTLY OPENED

"Merry Widow" Is First Bill of Light Series for Summer

By Wm. E. Benswanger

PITTSBURGH, May 21.—What promises to be an auspicious summer season of light opera for this city was inaugurated on May 16, when the newly-organized Duquesne Opera Company opened the doors of Duquesne Garden on Craig Street, and presented Lehar's "The Merry Widow," in a modern revival.

Thirteen weeks of light opera are planned, each running for a week. The initial performance was exceedingly well attended, and the audience was enthusiastic. Duquesne Garden has been greatly improved for the season and the production was excellent. Popular prices prevail.

Matt Hanley, Melvin Hemphill and Hollis Devaney scored particular successes. Other leading rôles were taken by Zoe Fulton, Alonzo Price, Ethel Clark, Deen Cole, and Laine Blaire. The remainder of the cast consisted of W.

Clay Inman, Gus Buell, Alma Tramon-tin, Boris Gregory, Anita Birk, Dorothy Brown, Leo Williams, and Ruth Penery. Rupert Graves conducted ably. He held efficient sway over his orchestra, which rendered valuable and consistent service. The chorus was fine, and showed the results of careful rehearsal and drilling. The dancing, too, was conspicuous. Modern jazz injected into the scene at Maxim's was in contrast to the scene as given twenty years ago.

The sponsors of the enterprise are to be greatly commended for their courage, persistence, and ability in furnishing Pittsburgh with this type of summer opera.

Baltimore Club Sings Under New Conductor

BALTIMORE, May 21.—The Grachur Glee Club gave its first public program under the new leader, Franz C. Bornschein, in the Maryland Casualty Auditorium, May 12. The club presented a program of representative choral compositions and the interpretations were marked with artistic interest. Dr. Norman B. Cole was an excellent accompanist. Virginia Winstead Fox, soprano; Bernard Ocko, violinist; John L. Wilbourne, tenor, and Edward Jendrek, tenor, were the soloists.

KANSAS CITY HEARS AMERICAN WRITINGS

Cowell and Weaver Notable Among Artists in Missouri Center

By Blanche Lederman

KANSAS CITY, Mo., May 21.—Pro Musica presented Henry Cowell, pianist-composer, in the Muehlebach Hotel recently. Mr. Cowell won his auditors' interest with a lecture on the development of modern music and with a "tone cluster" demonstration. Mrs. George Forsee, president, introduced him.

The Kansas City Music Teachers' Association gave its annual composers' program in Horner Hall. Powell Weaver's song, "Up From My Tears" won for him the first prize of \$100. "Dream Dawn," also by Mr. Weaver, and the prize number were sung by Edna G. Deacon. Charles Cease presented the award.

The Kansas City Musical Club presented its annual evening program in the Grand Avenue Temple. Mrs. Bert Kimbrell, Mrs. Cabel Monroe, Ella Van Huff, Mrs. Lewis Britian, Mrs. Arthur Brookfield, Edna Scotten Schubert, Mrs. Robert Garver and John Thompson were heard.

John R. Jones, conductor of the

Haydn Male Chorus presented the organization with the Haydn Boy Choir and Haydn Junior Chorus in the Central Methodist Episcopal Auditorium, with excellent results. Richard Canterbury, pianist, gave a genuinely fine account of his art, both as soloist and as accompanist for the chorus.

The Mu Phi Epsilon sorority at the final morning musicale of the season, engaged talent outside its ranks. Saveli Walevitch, baritone, was heard in folk-music, sung in costume. Songs in which elemental qualities predominated were impressive. Mrs. Allen Taylor will be president of the organization next season.

Otella Miller, Virginia Bacot Drane, Mrs. A. H. Courtney, Helen Haner and Mary Bacot Drane presented the final Sigma Alpha Iota program in the Athenæum Auditorium.

Paris Hears Work by Californian

PARIS, May 11.—A feature of a recent concert by the Société Musicale Indépendante was a Sextet for clarinet, strings and piano, by Roy Harris, a young Californian composer. The work abounds in ideas, not developed consistently. There is some interesting experimentation with harmonies and dynamic effects. The young composer, studying here with Nadia Boulanger, showed an interesting personality.